$500.00 FOR TRUTH AND CHARITY.---PAGE 6.

THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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NYM CRINKLE'S FEUILLETON

Joseph Arthur and Japan—His English Version of Japanese Drama—The Rouans a Drama of History—Secret Translation of It—Its Oriental Novelty—Mystic Incense of the Land of Flowers The Japanese Minister's Interest—Japanese Resentment of The Mikado—Prospect of the Rouans in New York—Dramatic Boldness of the Book of Job.

Talk about original plays—what do you think of a Simon pure Japanese article.

About a year ago I heard Mr. Joseph Haworth talking about such a monstrosity with his accustomed ardor. He could hardly find words to express his astonishment at its novelty and strength.

Some time later I heard Mr. Louis Aldrich say he had heard the Simon pure thing, and was amazed at its originality and power.

I couldn't quite get it through my head what an original Japanese play was like, or how it had got here in English.

About a week ago I happened to meet that excellent actor and judge of plays Mr. Nelson Wheatcroft, and he began to tell me about the original Japanese play he had read.

"What do you mean by Japanese?" I asked. "Written by Japanese, or written of them."

"It's the national drama of Japan," said he. "Never been seen out of that country. We've been ravaging Spain, Italy, Germany and France for dramatic themes, and nobody ever thought of going to Japan for a play—but all the same they were playing this drama when we were a nation in swaddling clothes."

"Good gracious!" I exclaimed, "what a fine antique flavor it must have."

"On the contrary, it is as fresh and piquant as some of those dainty tea-leaves from the royal gardens of Tsi Ka-Yi, that are washed by the purple waves of the Suis-Ma River."

"Oh, it's a Jap comedy."

"No, it isn't; its dramatic situations are deep-toned as the thunder-peals that roll down from the peaks of the Himalayas into the valley of Nepaul. Some of its sentiments are as lofty as Foosizama, and, like that great mountain, have in their depths the eternal fires."

"Wheatcroft," said I, "you want me to puff your play. Are you of Japanese extraction?"

Wheatcroft smiled that deep, calm smile of his.

"I don't want you to do anything," he said, "except this: If the rare chance comes to you, hear it, and then tell me if it isn't a revelation to us hackneyed and weary stage-workers, always straining after something new."

I did hear it. I have to laugh now when I think of the protest with which three of us sat down to hear the curiosity expounded.

Who do you think owns it? You'd never guess. You'd feel all round the literary and antiquarian world without ever coming to Mr. Joseph Arthur. And when you did come to him you'd begin by asking him if there were any horses in it and if the wires have to be cut.

But wait a moment. This young Sardou, it seems, walked all the way from Bombay through the jungles, over the Himalayas into Bootan and Thibet in 1880, to get rid of a red-headed book agent. He became a Parsee, gave up fire-water and became a fire-worshipper, and landed in Japan, and put up at the ancient city of Kamakura where he settled down to hard observation.

Joe says the Japs do not care for the Yankees as a rule. They have a sort of contemptuous proverb which in free English means: That our dramas only play three hours, and we smell of kerosene. This isn't true but it is neat.

In a fatal moment Joe undertook to study one of their dramatic performances. When it is remembered that some of these performances last a natural life time, you can see what he had plunged into.

But it appears that they have a national drama which they call The Rouans. It is played by permission of the Mikado only, and is founded on Japanese history.

Well, Japanese history is not unlike other history. It has its loves and sorrows and revenges. Wickedness prevails and heroism defies it in tea gowns just as it does in armor and dress coats. The Rouans are the traditional heroes of Japan. They were a band of forty loyal men who made a compact in 1728 to avenge the wrongs committed by the reigning Shogan, Ivetsuma. Many of our curio hunters have them depicted on their tea-trays and finer fans and screens, but don't know anything about them. You can go into any Japanese store and find some tradition of them in gold and vermilion and lacqua. They are sung in Japanese verse and carved with exquisite skill in Hindoostan ivory, and that rare turquoise that comes from Giamalho in Thibet, for they stood together under one heroic leader and defied to the death the tyranny of a prime minister who filled the land with groans.

The bravery, self sacrifice and indomitable heroism of these men are the subject of the national drama of Japan—a drama which is known by heart in that country, but has never been heard of out of it. No one, even in Japan, has been able to determine the authorship of the work, like the Nibelungen, it seems to have been the slow growth of years and the accretion of folk lore. But the stage of Japan of which we have no conception whatever, has heightened and improved with histrionic art all the romantic and spectacular effects until it has become the most unique production of its kind in any language.

LAURA EDITH BURT.

Every traveler who goes to Japan hears of the Rouans, but not one in a thousand cares to follow the ponderous work through its weeks of representation with its fetes and long entreacts and multiform interpolations of jugglers and mimics. He takes off his shoes and enters the play house to see some of the most exciting situations, or to witness some of the accompanying sports.

I understand from Mr. Arthur that he conceived the idea of getting this drama into English, weeded of its purely Japanese and irrelevant characteristics, only when he had been seriously impressed by its magnificent romanticism, which he says grew upon him like a new version of the Arabian Nights. No sooner did he form the project of adapting it than he set to work. He went every night to the play house until he was familiar with the whole plot. He then employed a tea-planter by the name of Dickens to assist him in the translation, and after about eight months of incredible work they got a compact transcript of the play and a complete memorandum of the business. So strenuously did our young playwright work at this that he brought on a fever and lay in the Marine Hospital at Yokohama for seven weeks. Upon his recovery he succeeded in having the draft revised by an English missionary who had lived nearly all his life in Japan, and it was even submitted to one of the Japanese clerks in a government office, he having studied the English language in America.

All this had to be done with the utmost secrecy as the Japanese were not disposed to allow any one to take possession of their national drama.

So much for the history of the English version.

I had the pleasure of hearing this play read a few nights ago to a select party of seven critics.

The impression it made upon me is somewhat difficult to define.

Did you ever open one of those jars of Persian confections, that have been sealed-up for years. If you have you must have felt the influence of the strange far away aroma that filled the room. The soul's of the white roses of Cashmere stole out and with them something of the starlit and dewy nights of the tropics. One, in that mystic incense, might easily catch the trumpeting of the elephants in the spice woods and hear the trade winds swith the long rice plants in the wet jungles.

Some such new flavor is in the Japanese play. It is, to speak plainly, a new dramatic brand, and yet, the elements are human and just the same that Dante, Shakespeare, Goethe and all the rest of them used. Its quaint but delicate sentiments remind me of Calderon. Its austere heroism, recalled the Greek tragic poets who wrote when man was closer to the maternal breast of Nature than he is now.

I found myself falling in love with the lady Yen, the faithful but persecuted affianced of the chief of the Rouans, who goes through these terrible scenes with the strength of a Roman matron and the ethereal grace of a Persian houri. I could see her in those superb robes of gold and satin, which Gilbert and Sullivan's opera burlesqued—robes that Mrs. Langtry tried in vain to imitate for her own breakfast table, as she stood helpless and speechless under every misfortune and saw the Rouans disappearing one by one under the deathless enmity of the Shogun. And I can feel a little thrill now of genuine dramatic triumph when the hero, her lover, comes at last face to face with the tyrant, as author of all the misery.

Critically speaking, the drama is a very peculiar piece of work. I know of nothing just like it in any literature. It is constantly quaint without ever being trivial. Its language makes us acquainted with new metaphors and new forms of sorrow. Its situations are unique and surpassingly poignant merely in the dramatic sense, and its purpose is of the noblest character for it portrays virtue and heroism and loyalty without preaching a word.

Some of the sets call for unexampled work in stage carpentry, and must in presentation be surpassingly beautiful; as, for example, the tea-house of the third act, I think it is, which occupies the whole centre of the stage. It is built of bamboo, and has a light veranda running all round it. The scene is at night, and it is gaily decorated with lanterns. Inside it is crowded with merry-makers of both sexes, and at intervals the Japanese girls come out upon the veranda and thence round the building in their quaint wooden shoes, singing a pretty Japanese air.

I have taken pains to give this information about the play because it has been talked about, *sub rosa*, among literary men and managers for a year, and has excited a good deal of admiration among the actors who have heard it read.

Kuki, the Japanese Minister at Washington, has interested himself considerably in the English version of the national drama, for it seems that the Japanese resent Gilbert and Sullivan's Mikado as a burlesque, not only in sentiment but in costume, and the intelligent natives of that country who are here are extremely anxious that Americans should see their national drama.

That it will be done at some time in New York I have not the slightest doubt. But of course I have no means of judging what its fate as a theatrical speculation will be.

There is this interesting fact remains after hearing the Japanese play. Mankind everywhere advances along the same lines. We are apt to regard those nations that are lying outside our ken as barbarians. But closer inspection shows that they have their growth and development, their stories of achievement, their precious records of deeds and accomplishments and their golden traditions.

It is only a few years ago that we woke up to the fact that Japanese artists could do what none of our artists ever attempted; we learned with astonishment from their work that they were keener observers of nature than we were, and they produced here a revolution in decoration. Anyone who has studied the golden dust which they sprinkle on their boxes or the blue sky that rises from their horizons, will see at once how they have got away from the rectangular wall paper effects of our decorators who always seem to be making Merrimac calico.

Something of that veracity and freedom in their play. It is the new dialectics of an old emotion.

That it will exactly suit the preconceived notions of our theatric academicians I do not believe. Neither would the archaic drama of Job, written when the world was young. And yet nobody has ever reached in dramatic boldness the sublime height of that drama which uses the Deity and the Prince of the Power of the Air in the *dramatis personæ*.

We have drawn our drama so long from the French udder that a new source will refresh us.

I've a great curiosity to see how this romanticism of the Land of Flowers, wet with the tears and the dew of the past, but blooming still freshly with the blossoms of humanity, will flourish in our exhausted soil. Will it give new impetus to our seeding, like those germs that came out of the Egyptian catacombs, or will it perish like a tea-plant in our variable climate?

NYM CRINKLE.

Miss Hall's Contract.

The statement that Pauline Hall is to receive $500 a week at the Academy of Music in Baltimore during her engagement there, beginning next month, has been met with expressions of doubt in certain quarters. The figure is so unusual, especially for a Summer season, that it is no wonder Miss Hall's would-be rivals receive it incredulously and give the widest possible circulation to their disbelief.

Miss Hall says she has no objection to the truth being known, and with singular sincerity and frankness offers her contract with Manager P. Harris in evidence. The document bears the date of the 4th inst. It runs as follows:

"Mr. P. Harris engages the services of Miss Pauline Hall for the term of five weeks as prima donna to sing in the Academy of Music, Baltimore, Md., in conjunction with the Carleton Opera company, commencing either on Monday, May 14 or May 21, at a salary of five hundred dollars per week, to be paid said Pauline Hall at the end of each week. It is agreed further that Miss Pauline Hall is to sing at seven performances during each week, and that the said P. Harris is to furnish the said Pauline Hall all the costumes, each and any, for the proper performance in all said roles in which she may be cast during said term."

At the conclusion of the engagement of Daly's company at the Gaiety Theatre, London, Sophie Eyre will take the house for three months, the lease having already been signed, and produce Nitocris and a version of She.

At the Theatres.

For sappy drivel and absolute imbecility commend us to the query that had an opening at Dockstader's on Monday evening under the title of Amanuensis, which the play-bill tells us was evolved from the brain of one John Lyrd, a gentleman evidently new in the sky of dramatic literature. The bill also calls it "a politely jovial entertainment" In truth it was exceedingly "jovial" and so exasperatingly "polite" that over one half of the audience cantered to the street before the p j. e was two-thirds over. It behooves Mr. Hoyt to look to his laurels, for a ranker production than Amanuensis was never foisted upon a "jovial" public, if we may except that other conundrum, A Hole in the Ground. Goldsmith says: "You can make an impudent man out of a modest one, but you can't make a modest man out of an impudent one" We believe it, and the aphorism has an especial application in the present case.

Amanuensis has but one redeeming feature —the clock in the tower—which acted its part admirably, for it kept as good time as any watch in the audience, and received considerable applause. We sat for nearly three insane hours by this clock trying to formulate a plot, or even a motive, in Amanuensis. We thought we discovered a thread at one time, but it turned out to be a telegraph wire running across the tops of houses, on which a forward Milesian was engaged in stringing clothes. This was doubtless intended by the author to be a very funny piece of business, but it was spoiled by the soiled condition of the clothes. The actors, with perhaps two or three exceptions, were evidently offshoots of the variety stage, and bad offshoots at that. Some eight or ten lugubrious songs were introduced, and as many uncomic ones, but intended to be comic. It was a strange salmagundi. A few words would be spoken, then a song sung at —then more words and more songs—sandwiched between which a monkey-faced youth of about sixteen and a brazen miss—similarly afflicted in years—would gyrate about the stage as if looking for something to do.

Louise Sanford and Mattie Ferguson gave a really amusing illustration of love-making in a church choir, and the former did a neat dude song-and-dance. Tony Farrell evidently had a stiff fright on him all the evening; his Romeo and Juliet duet with Mabel Sterling was an immense undertaking, and he received immense sympathy from the audience. F. M. Drew drew little applause for his trembling work as the fleeced client, but his Teutonisms were the gem of the minute. William Paul Bown trilled a trill with an expression like a boarding-house counterpane. He played a Yankee character; but as a Yankee he would make a better property-man. Jennie Leland made almost as much bustle on the stage as she did on her person and that is saying a great deal. Emma Maddern rather imprudently threw herself into an Irish character. Master Will E. Burton has already been referred to before. George E. Edeson wrestled with a legal character of some kind, and must have felt it.

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Othello was the play with which Louis James opened the second week of his engagement at the Fifth Avenue on Monday night. His interpretation of the Moor is singularly strong. Strong, not in the violence of an ungovernable rage, for the excessive feeling of an animal nature, as at times has been the color given to the part, but in the massive dignity of a rugged yet noble nature whose judgment has been misbalanced by Iago's deceit. In the tribunal scene he presents us with the solid figure of a commander and a manly nature whose "rudeness of speech" is but a courteously blunt regard for truth and fearlessness His revenge is tempered with doubt, and modified with the pathetic lingering of a deep love. The murder of Desdemona is not the result of personal rage, but largely a misjudged determination to get rid of what he regards as an odious enemy to society and a traitress to his most cherished thought. His anger is emotional, not passionate, and is consistent with a tone of manly dignity.

Mr. James' personal presence, rich, sonorous voice, and clear elocution formed great aids to his conception of the role. Marie Wainwright acted Desdemona with dainty grace. F. C. Mosley in the part of Iago did remarkably well. It was, doubtless, a near approach to Shakespeare's ideal of the villain, whose villainy only becomes known in its result, but whose outward seeming is that of the "honest Iago." Mr. James, Miss Wainwright and Mr. Mosley were the recipients of enthusiastic applause and calls before the curtain. The Roderigo of Willis Granger, the Cassio of William Harris, and the Emilia of Kate Meek were all well conceived and conscientiously played, and the rest of the cast would have been commendable but for the common fault of inaudibility. In this respect H. A. Langdon was particularly unfortunate. He looked the part of Brabantio admirably, but he chewed up his lines with a mumblement that buried them in his beard.

On Wednesday Much Ado About Nothing replaced Othello. On Monday next the production of Helene, Miss Morton's new piece, will take place at this theatre.

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Old Lavender was very pleasantly revived on Monday night at Harrigan's Park Theatre. The title-role in this piece brings Mr. Harriward in a character sketch of exceeding excellence. There are pathos, quiet humor, and the charm of sincerity and scrupulous honesty in this natural impersonation. Mr. Harrigan was at his best on Monday and his admirers in front were given ample opportunity to attest their admiration for the actor and their appreciation of the characterization. Mr Wild was amusing as Smoke; Miss Lee played Sally brightly, and wore some very pretty and becoming gowns; Mrs. Yeamans was, of course, capital as deaf Mother Crawford while Miss Williams, in the trying part of Laura, and Mr. Collyer as Dick, were especially good features of a remarkably good cast. The songs were all encored enthusiastically Old Lavender is a genuinely artistic production, which should enjoy a full measure of success in its renewed career.

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An overflowing house greeted Neil Burgess in Vim at the Standard Monday night. The piece, as has been hitherto said, is of the farcical nature, and presents an exaggerated but ludicrous picture of New England life. It contains many comical situations and considerable witty dialogue that, together, convulsed the audience with laughter from the rise to the fall of the curtain.

The character of Typhena is imbued by Mr. Burgess with an individual originality that is exceedingly quaint and amusing. His speech and action are free from the usual buffoonery, and every tendency to clownishness is carefully avoided. As an impersonator of eccentric female characters Mr. Burgess undoubtedly has no equal on the contemporary stage.

The down-trodden husband, Josiah Puffy, was well played by Joseph Palmer, whose oddity and demureness provoked much mirth. Simon Milkweed, the deacon, was cleverly acted by Frank J. Currier. T. D. Frawley made a capital Frank Thornton, while Adolph Jackson and A. P. Horn were satisfactory as William Puffy and Fred. Somers, respectively. May Taylor as Mattie Somers, "the sunbeam of the farm," lacked vivacity. Betsey Sonnett, an elderly spinster, given to poetry and matrimony, was amusingly portrayed by Clara Stoneall.

Vim does not give much scope for stage effect, but the scenery was new and appropriate. In the last act a realistic circus scene was introduced by the materialization of Josiah Puffy's nightmare and the assistance of the tread-mill or revolving stage, with horse accompaniment.

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At the People's, on Monday evening, a fair-sized audience witnessed the old-time play, Davy Crockett, with Edwin F. Mayo as the backwoodsman. Mr. Mayo in many respects resembles his father, who for years was identified with this character. He showed the same mannerisms and the simple, easy style which, with a certain physical similarity and make-up, brought the audience back several years to the time when the present star enacted the character of Little Bob in the same play. The rest of the company were fair. Annabel Percy, who played Eleanor Vaughn, is a pretty little woman and gives piquancy to the character, but she has hardly force enough for it. Next week Charles Ellis as Casper the Yodler will be the attraction.

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The Dalys in Upside Down attracted a large audience to Niblo's on Monday evening. Held by the Enemy is due here next week.

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W. L. Allen's company, starring Alice Allen, opened at the Windsor on Monday night, presenting the Main Line to a good-sized audience. The company gave a fairly good performance of the piece, the most effective work being done by Ogden Stevens, as Jim Blakely, a part which he brought into decided prominence, and won considerable applause. Alice Allen, as Possy, was clever and pretty. She quickly enlisted the sympathies of her audience. The balance of the company consisted of Harry Barton, John Daily, Mr. and Mrs N. C. Forrester, Frank Coltman, John Bankson and Ida Barton. The scenery was good Next week, Passion's Slave.

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At Tony Pastor's on Monday night a moderate but well-pleased audience attended the performance of Sisson and Cawthorn's, Little Nugget. H. S. Cawthorn and Josie Sisson sustained the principal parts in the piece.

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At the Third Avenue on Monday night The Silver King was presented to a good-sized and well-pleased house. Carl Hasuni vigorously acted Wilfred Denier, and Nellie was played by Ethel Graybrooke. Next week, Lost in London.

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The much-heralded monkey show, which is said to have agitated Europe for some time past, made its American debut at the Star Theatre on Tuesday evening before a good-sized audience, and proved to be but little different from the thousand and one monkey and dog exhibitions that have been seen all over this country since time immemorial, only it has the advantage—if advantage it can be called—of being so numerically large as to furnish a whole evening's entertainment. To adults the show is tiresome; to children, amusing. We expected to see, from the preliminary announcements, a troupe of trained theatrical monkeys going through a regularly concocted pantomime, or play, but the entertainment consisted simply of a multiplicity of old-time tricks, such as can be seen in any museum or watering-place fair scene.

The monkey part of the show was the least entertaining. The dogs and ponies were infinitely more attractive, and showed more intelligence and evidences of skilfull training; but even their performances were not novel, for much better have been seen in Barnum's and other shows for years past. The entertainment is interesting only to children, and as such it may prove successful.

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The Wife is still attracting good business at the Lyceum. The 200th representation of the popular play is near at hand —Partners' run and the regular Madison Square season end simultaneously on Saturday night —Mr. Palmer's company goes to Boston while Mr. Hill's Possible Case company comes to the Madison Square next Monday.—Miss Davenport is appearing in La Tosca for the last time this week at the Broadway. The Queen's Mate is in active preparation —Clara Moore is appearing this week in Rene de Moray at the Grand Opera House to large audiences.—Erminie still draws its quota of pleased spectators to the Casino. Miss Hall has been out of the cast, Miss Cheatham filling her role —The Still Alarm still goes successfully at the Fourteenth Street Theatre. The prospects are that it will run well into May —Miss Vokes continues last week's bill at Daly's, so successful is it in pleasing and drawing the public.

The Musical Mirror.

Nettie Carpenter's farewell concert on Tuesday evening at Steinway's was attended by an audience moderate in proportions but personally solid and kindly in appreciative good-will. The first movement of the Bruch concerto was played with great dignity, correctness and taste; the second, which called for greater firmness of bowing, certainty of attack and brilliance of technique was less successful. The same comment, in greater or less measure, applies to her other selections.

Gertrude Griswold sang several selections with notable grace and finish of style, though with somewhat of her usual faulty habit of forming her tones. Mr Pearse at the last moment was substituted for M. Bjorksten, detained by illness. His voice is a high and reasonably strong, though rather reedy, tenor, and he sang his ballads acceptably, though in a rather weak and somnolent style.

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On Monday evening Mrs. Scott-Siddons who has not appeared in New York for nearly a decade, gave a delightful entertainment at Steinway Hall, and was warmly welcomed by a large audience. The programme comprised excerpts from Much Ado About Nothing, the sleep-walking scene from Macbeth, courtship of King Henry from Henry V, selection from "David Copperfield," and Milton's epitaph on Shakespeare The gifted reader, who is still a beautiful woman with marvelous elocutionary powers, brought out the vein of delicious humor in the scenes between Leonato and Beatrice in the first selection with charming effect, offering an agreeable contrast to the soul-harrowing picture of Lady Macbeth's agonizing remorse.

At the conclusion of the readings Mrs. Scott-Siddons was enthusiastically recalled and bowed her acknowledgements.

Henry Waller, the adopted son of Mrs. Scott-Siddons, made his initial bow before a metropolitan audience in a pianoforte recital. Some years ago Mr. Waller was known as "Seraphael," a boy musician of promise. His performance Monday evening in an ambitious and severely classical programme was amateurish and unsatisfactory, although he was applauded on each number. His rendition of Beethoven's sonata in A flat, opus 26, and Chopin's Ballade, G minor, were marred by defects in method, tone and phrasing. He was more at ease in Liszt's Rhapsodie Hongroise The entertainment concluded with a tiresome rendition of Wagner-Tausig's Der Walkuren Ritt.

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The Glee Club, of the New York University gave a concert at Chickering Hall on Monday evening which was well attended and most warmly received. It is rather a fashion, in some quarters, to speak slightingly of college choruses, at least as heard on public platforms. But such concerts have certain essential merits—youth, freshness, fun and hearty good-will on the stage, and bright eyes and pretty faces, by wholesale, in the stalls—all which we saturnine elders may affect to despise, but we don't, all the same. Moreover the boys go well beyond the old, rackety, impromptu songs, the Up-i-dee and Camptown races of erewhile, good only for the lodge room or the class supper-table. They work carefully and well at really good choral work, such as Schneider's "Laugh and Rejoice," Helmud's Quintette, "In a Gondola," and Gilm's Soldiers' Chorus, which had a prominent part in Monday's programme, and were rendered with good attention to shading and expression.

Of course the jollity of the matter—the real bubbling fun and humor which the boys throw into their specific *college* music—is the predominant element of the occasion, in which they appear at their best. So when Mr. Seward warbled about Schneider, and Mr. Bryan pathetically told the tale of the "Awful Little Scrub," the applause was particularly warm—the bright eyes in the audience shone brighter than ever, the little kids patted like a shower of Summer rain, and the morose critic who should have hinted of Wagner or Schumann would have been promptly "coventried" as an impertinent old fogy.

Gossip of the Town.

Annie Morton has returned to the city.

Murry Woods will not be with the Casino company next season.

A competent musical director is wanted for the Wilbur Opera company.

W S Harkins denies that he is going to take a company to Canada

The profits of Booth and Barrett's season have been more than half a million.

Kittie O'Shea, singing soubrette, has returned to the city, and is now at liberty.

J. H Browne is acting as understudy for three of the members of A Possible Case company.

H R Jacobs has commenced booking time for next season for the Academy of Music, Chicago.

The Red Hussar, a new comic opera by Stephens and Solomon, will be produced in London about October.

F. J. Beaman, dramatist, of Jackson, Mich., has a new four-act American comedy-drama, A Shattered Throne, to dispose of.

H. M. Pitt has been engaged to appear in James A. Heurne's play of Drifting Apart to be produced at the People's on May 7.

An opportunity is afforded some good combination to play in Brooklyn—the week of May 28 being open at Col. Sinn's Park Theatre.

The Nuss Family warns the profession against one C. Fox known as "Dutch Fox," who has been representing himself as their agent.

The operetta Pocahontas will be given at the Lexington Avenue Opera House in aid of All Saints Church of Harlem under the direction of Dan Packard

Sydney Rosenfeld has gone to Washington to rehearse McCaull's Opera company in The Lady or the Tiger, to be produced at Wallack's Theatre on May 7.

Henry Wolfsohn's musical bureau on Fourteenth street is becoming quite popular among the musical profession. The best artists are always to be found there.

Charles Pierson, formerly of London, and more recently of Boston, a costumer of some note, has been engaged as manager of Laurey's costume establishment, 781 Broadway.

Al S Phillips is lying at the point of death at the Gilsey House. The comedian has been suffering from pleuro-pneumonia since last Saturday and his recovery is improbable.

The Actors' Fund Dramatic Bureau is meeting with great favor. The daily attendance is large, although just at this season the business of making engagements is generally dull.

Miss Aiken, a daughter of Frank Aiken, joins Harrigan's company next Monday night to play Amy Lee's parts on the road the latter lady leaving at the end of the New York run.

A member of the Henrietta company writes: "Our piece has been rechristened. The Philadelphians called it The Henriette, with the accent on *Hen*. What Boston will call it God knows."

The Grand Opera House, Nashville, Tenn., is now booking for next season. Messrs. Anglim and Hallo, the managers, want a first-class attraction for week of May 21—inter-state drill week.

Marie Hilforde, who has been ill lately, has quite recovered, and will leave for Detroit on Tuesday next to begin rehearsals in two new comedies, for which she is engaged to do the leading business.

Mr and Mrs. Charles J. Bell (Eleanor Lane) by request of the President of the Philadelphia Journalists' Club, will play A Happy Pair at the club's benefit, which takes place at the Chestnut Street Opera House on May 10.

Branch O'Brien has engaged Miss Stoddard, Annie Haines, Mabel Haines, Percy Hunting, J. D. Walsh, Harry Tansey, D A. Bartoet, C L Gourand, and Master Louis Haines, to support Marion Keith in May Blossom at Poughkeepsie May 17.

The regular season of the Grand Opera House will close the latter part of May W. H. Matthews will have the theatre for the month of June, and after that the theatre will be redecorated throughout. The Fall season will open on August 20

Fred J Long is the sole lessee and manager of the new Grand Opera House, Asbury Park, N. J., and is ready to negotiate with first-class attractions for the Summer season. The theatre will seat 1 200, and is equipped with all modern improvements.

Daniel Bandmann will play his version of Dr. Jekyll and Mr Hyde on the Pacific coast for twelve weeks under the management of Al. Hayman, beginning at Kansas City next Monday night, and playing the weeks of May 28 and June 4 at the California Theatre, San Francisco.

Harrigan's Park Theatre season will end on May 5 after which the company go to the Grand Opera House, Brooklyn, for three weeks, playing in Pete and probably producing Old Lavender. Philadelphia will be played one week, and the road season will end with two weeks in Boston.

The new Waverly Theatre, located on West Madison and Waverly Place, Chicago, is now almost completed, at a cost of $100,000. It is said to be a perfect palace in construction, and has all the modern improvements, and many not yet introduced in other theatres. It will be opened for a Summer season by the Dunlap Opera co.

Scott and Mills' Chip o' the Old Block company has been meeting with much success throughout the country, and return dates are eagerly sought. The play is almost completely booked for next season, though a few weeks still remain open. It is a charming picture of city and country life, and has considerable comedy and amusing situations in it.

William Faversham resumed his old part of Leo in She at Detroit, on Monday night, and will now remain with that company the rest of the season, when he goes to San Francisco, with the Lyceum Theatre company. Mr. Faversham was to have taken part in the play of Helene at the Fifth Avenue Theatre on April 30 but the new arrangement forced him to relinquish the project.

Russell Bassett, having severed his connection with Sam'l of Posen, is now at liberty. He says that while at Oswego last week, the receipts were attached by the owner of the play for royalties due, and he told the managers, Alfred A. Varley and William Stafford, that he would not go on in the evening unless some back salary was paid him and his wife. The consequence was Stafford undertook to play Sam'l.

Harry Williams, formerly of the firm of Theall and Williams, is at liberty to accept a position as manager or agent. Mr. Williams was one of the first to establish a paying theatre in the Eastern district of Brooklyn, which he managed for eight successive years. He has had large experience in handling and contracting for theatres and combinations, and it is not likely he will remain idle long.

For beauty, for comfort, for improvement of the complexion use only Pozzoni's Powder; there is nothing equal to it.—Com.

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One week only.
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Matinees Wednesdays and Saturdays.

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THE STILL ALARM,
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No change of bill owing to the remarkable success of
THE FAVORITE COMEDIENNE,
Miss Rosina
VOKES
And her London Comedy Company.
2d Week. A GAME OF CARDS, THE CIRCUS RIDER, and A PANTOMIME REHEARSAL.

LYCEUM THEATRE, 4th Ave. and 23d St. 8:15
DANIEL FROHMAN, - - - - Manager
THE WIFE. THE WIFE. THE WIFE. THE WIFE. THE WIFE. THE WIFE. THE WIFE.
SEVENTH MONTH.
Evenings at 8:15. Matinees Wednesday and Saturday

HARRIGAN'S PARK THEATRE.
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EDWARD HARRIGAN
in his great dramatic picture of city life, entitled
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Dave Braham and his Popular Orchestra.
Matinees Wednesday and Saturday.

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Lessee and Manager, Mr. T. H. FRENCH.
Reserved seats, orchestra circle and balcony, 50c.
Matinees Wednesday and Saturday.
CLARA MORRIS in RENEE DE MORAY.
Sunday evening—PROF. CROMWELL.
Next week NAT. C. GOODWIN.

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Proprietor and Manager, - Mr. John Stetson
Mr Stetson would respectfully announce the last week of his management of this theatre
LOUIS JAMES AND MARIE WAINWRIGHT
Thursday, Friday and Saturday matinee, MUCH ADO ABOUT NOTHING; Saturday evening, OTHELLO.
April 30—One night only—Miss Morton's new play, HELENE.

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Manager, - - - Mr. FRANK W. SANGER.
HANDSOMEST AND SAFEST THEATRE IN THE WORLD.
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FANNY DAVENPORT
In Victorien Sardou's Masterpiece,
LA TOSCA.
April 30—QUEEN'S MATE.

MADISON SQUARE THEATRE.
Mr. A. M. Palmer - - - Sole Manager
Evenings at 8:30, Saturday Matinee at 2.
LAST WEEK.
PARTNERS.
Robert Buchanan's five-act Comedy-Drama.

H. R. JACOBS' THIRD AVENUE THEATRE.
Cor 31st Street and Third Avenue.
Indisputably the Popular House of New York.
Reserved Seats 50c. to $1. Seating Capacity 2400.
Matinees Monday, Wednesday, and Saturday.
This week—THE SILVER KING.
April 30—LOST IN LONDON.

BROOKLYN THEATRES.

F. F. PROCTOR'S THEATRE.
Cor South 4th and Driggs Sts., Brooklyn, E. D.
Matinees Tuesday, Wednesday, Friday and Saturday.
April 23—TONY PASTOR'S COMBINATION.
30 cents | Reserved Seats | 50 cents.

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Matinees Monday, Wednesday and Saturday.
50 cts. Reserved Seats. | 75 cents
April 23—FRANK I FRAYNE in MARDO.
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The Giddy Gusher.

A great many funny things fall into my experience, but since a little Western miss of twelve or thirteen came to me up in the parts and qualified to play Lady Macbeth and Media I have not struck such a ludicrous incident as happened yesterday.

I had been browsing over the hills hereabout exercising a colt and digging adolescent dandelions when I was told a lady and little girl had been waiting for me over an hour. I found a short, stout female, wonderfully podgy about the figure and phenomenally broad in the face. It was the face of the moon when the moon is full; dull and little were the eyes sunk in fat, and a Lima bean could have discounted her nose. There was nothing particular about her mouth but the wealth of jaw. The luxury of unlimited cheek and an affluence of chin made up the richest old countenance I had seen outside a museum in many a day. Beside her sat a skinny girl not more than a dozen years old—prematurely sharp and preternaturally unpleasant.

* * *

I waited for them to open the ball.

"We have come to see you about going on the stage," began the old lady with a smile that you could fry doughnuts in, so warm and greasy was it.

Then she proceeded to unfold her object more fully. She had been told if I heard a recitation, and got enthused about it, I could do big things, and would pitch in and rattle the English grammar, exhausting complimentary adjectives.

I thought of the Baroness Rotchkoff, and said that might have been true of me once, but I had survived that gelatinous period and become, as it were, solid fied.

"The parts of Pauline, Juliet and Parthenia has been committed to mem'ry," said she, "and all is wanted now is the opportunity to play 'em. I was left a widow a year ago. (I'm just out of mourning), and the first thing I did after his death was to get some splendid dresses, perfectly beautiful ones, to play them parts. Now, if you would hear the parts said over in theatrical voice and give a good newspaper notice, it would be worth your while."

And as sure as you are born that adipose, old mutton-head spread out a very new $50 bill.

"Good Lord," yelled I, "I never took a dollar for a line I ever wrote in all my life, save from the newspaper that published it. You struck the wrong shop."

Then she apologized and said I have praised people so she thought I must have been paid for it. She'd "heard good notices was bought."

* * *

The blathering, fat fool! I wanted so to slap those tempting jowls, but concluded to sit on the dramatic aspirations instead of the body corporeal of the stupid.

Thereupon I looked the poor kid over and said:

"I can't see that nature holds out any inducement to you, madame. A Juliet, a Pauline, or a Parthenia, should possess beauty vigor and grace. Certainly your prospective Juliet's age is preposterous"

"Stage make-up fixes all that," persisted madame.

"Hardly," retorted I, as I looked at the skinny midget with arms and legs like broom sticks and a chest like a soda cracker.

"Could you be injuiced to hear an extraction from Juliet you could judge better."

* * *

In constructing me my parents used no will power. I'm a cyclone when opposed, but a nursing dovelet when appealed to. I assented and forced a smile as I led the way to my own apartments.

Here I showed the picture of the poor little thing who aspired to do Medea and Mrs. Macbeth. "What folly to put a tragic stalk into those weak little legs, and a would-be tragic stare into those eyes that should be looking with interest at dolls instead of dramas," said I.

"Perfeck folly," acquiesced the madame. "I don't wonder you was vexed with her folks for making her play them things."

"Or Juliet either. What can a kid that age know of the passion of love—the love that leads to suicide and death?' said I.

"What can she, indeed!" acceded ma.

I was getting very much mixed. The kid sank into a chair and began to tremble as a big bull-dog emerged from under a sofa.

I hustled out the dog and said heroically:

"Now, dear, go on and give us a taste of your quality."

"Would you like to hear the balcony scene?"

My desire just then was to hear the "Blood Drinker's Burial" or some little thing like that, so I suggested the potion speech. The kid didn't know the episode of the bull dog had the effect of approaching epilepsy.

"Very well you shall have the potion scene," said ma. She walked over to a table and picked up a bottle that had contained a dose of buckthorn syrup for an ailing terrier. She had previously dropped her wrap I was transfixed. She elevated the bottle toward the ceiling. She planted her feet firm on the carpet and both eyes on the bottle. She gave a prefatory heave of her big breast and burst forth, "What if this mixture do not work at all?"

Good heavens! it was the old Roman that wanted to play Juliet. I'm not entirely recovered yet. * * * After she had worried through that speech, and I had found my tongue, I said:

"Why, madam, I though it was your daughter you were speaking of as playing Juliet."

The kid gave a derisive laugh. "I don't want to go spouting. It's ma's the one. She's at it all the time," said she and she winked at me in a most unpleasant way.

I came out plainly. I told that large-faced woman if she wanted to tackle a Shakespearean part to pad a little and do Falstaff. She had the face and voice for it. But think—not fair, awful fat and over forty—still dreaming of stout balconies and the rhapsodies of Juliet.

At what age do they ever get over it?

* * *

It is delightful in these days of unrewarded mothers to hear that one girl is repaying the devotion and endeavor of one woman's life.

Mrs. John Wood's daughter, Florence, has been tenderly reared, splendidly educated and has gone upon the stage, giving every promise of leading a career of artistic success that shall content her own heart and fill her mother's with pride.

So many young girls who are destined by professional mothers for professional lives turn out disappointments, that I rejoice Mrs. John has her dream fulfilled.

Florence Wood made so marked a success on her trial trip that a desirable engagement was immediately offered and accepted at a London theatre, and Mrs John bids fair to relive her triumphs in those of her daughter.

* * *

More seldom than any other attribute is dramatic ability transmitted. The Goulds and Vanderbilts have big business sons, and the Motts and Quackenbosses live to witness the medical skill of their progeny acknowledged by the world. Beautiful society mothers chaperone beautiful society daughters, who reproduce their waning fascinations.

But the grand women of the stage have not been successful in duplicating themselves. And in modern times only one great actor seems to have added another great actor to the ranks—and that is Salvini. No woman in our time has brought such charms to the amusement of the world as Mrs. John Wood. At this moment Broadway is lighted up by a reflex of her brilliant work. Rosina Vokes is modeled on Mrs. Wood's methods. And if a clever young woman can present so much of that splendid actress' ability, by her imitation, what may we not expect of Florence, sole daughter of her house and heart?

* * *

I have not as yet heard if the young lady's talent lies in the same vein as her mother's. Let us hope so. A pathetic, a tragic edition of Mrs John Wood's ability would be interesting, but a continuation of the humorous works of the great comedienne would be a boon to humanity. It's a gorgeous thing in this world of tears to make folks laugh, and I heartily hope Florence Wood is going to take the lighted candle from her mother's hand and go through her life making sunshine in shady places.

* * *

What do you think of a deliberate dog murderer?

A couple of weeks ago I wrote you of the return of a mud turtle with my euphonious initials cut into his back, who has sojourned here each Summer for five years. Out of all the dogs I own no one showed him enmity but Mr Perkins, the setter.

Mr. P. took poor Turty on Sunday to a retired spot, and chewed his shell till he left white marks and made nicks all round it. The turtle was rescued and Perkins was cuffed The demon of jealousy was roused, and Perk decided the turtle stood in his way. He took that doomed little beast in his jaws at 7 o'clock A. M. and tied him to the tracks of the Hudson R R R There he was seen by the trackman and driven back. Nothing daunted he returned to the road of the Northern. The switchman saw him, turtle and all, and sent him flying before a volley of sticks. Perk dodged him and the next thing he saw was Mr Dog sitting on an elevation with his mouth empty watching the trains. There are lots of 'em at that time, and after an unusually long freight train had passed, Perk flew for the track and began furiously to paw at something flattened on the rails. The switchman went over; there was the turtle ground to atoms. The vindictive Perkins had laid that poor thing on its back in what is called a "frog," and after the execution he was endeavoring to get the body.

I think it's as clear a case of murder as I ever knew. And Mr. P. is in the disgrace a convicted murderer should enjoy. "No flowers." THE GIDDY GUSHER.

Edward Harrigan will open his next season at the Park Theatre on Sept 3 in a new local play by himself. It is quite possible that Frank Aiken and Marcus Moriarity will join the company next season.

A Stage Manager's Confessions.

THE REASON OF THIS.

The following is a go as-you please-all-over-the-place interview I had with myself after reading the many and various newspaper articles which have appeared, from time to time, detailing "that which has," and in instances "that which has not," happened to the inmates of Wallack's under the 'master," and occasionally "mis" direction of Henry E. Abbey.

It will not be found such a difficult a task to discriminate between that which is fiction and that which is fact, as to find plums in a workhouse Christmas pudding; but as the dried and crushed fruit is merely an incidental intrusion of rare occurrence, philanthropically placed there to break the monotony of the bald appearance of this overrated edible, so is the imaginary dialogue running through this narrative distributed on the same excellent principle. If read in the spirit with which it is written my purpose will be accomplished, viz., to put on record, in a fatherly way, one of Abbey's many successful attempts in joking at his own expense.

T. W. ROBERTSON.

In response to a letter received during my annual engagement at the Theatre Royal, Edinburgh, last July, I went to London to see Henry E Abbey.

"Will you be my stage manager at Wallack's?" Thus spoke the speculator in "anything you-like to-mention" in the more than dismal room occupied by him at the Adelphi Hotel, Adam street, Strand.

The usual desultory talk followed, wandering as far as possible from the subject in hand on the paradoxical plan of nearing it eventually.

"What terms would you propose?"

"I leave that to you," said H E. A. He was sorry he did so; but that didn't matter! I was the recipient of all I asked,

Unhappy thought. And ultimately of more than I wanted.

Matters being so far arranged an awful silence ensued, a silence which can only be appreciated by those who have been left alone with Abbey. It occurred to me here that Abbey was not in a talkative mood, but I learned to know that conversation was not his weak point, but his *weakest* However, I managed to squeeze "good morning" out of him and retired.

Below I encountered Charles Mathews (acting-manager)

"How is it?"

"Settled? Quite."

"We congratulate you"

"Thanks."

"You shall have a good time."

Unhappy thought. I did (?)

The contract received, was taken to the American Consulate for purposes of stamping, but I was informed "Mr. Abbey would have to certify to his signature in person." As he was half way to America I gaily remarked, "It didn't matter."

Unhappy thought. It didn't.

The details of the voyage are better skipped. Suffice to say we had the "worse gale seen or experienced in twenty years." This, I was told in confidence, is an old story when it blows hard, but as we were condemned to remain in the saloon with everything available flying indiscriminately and dangerously around our heads to my theatrical mind, it was an excellent imitation of the real thing.

At last we were summoned to view a welcome sight—land!

I was met by Charles Mathews, who kindly "saw me through" the customs, directed my steps to the Sturtevant House, where I was to stay, and asked me 'how I felt?"

"Three thousand miles away from home," I replied, but he didn't see it; he was at home.

After a great deal of persuasion I induced Mathews to take some refreshment. Why is it acting managers are so backward?

The first serious step to be taken on my arrival was to find Abbey, and Mathews suggested "the office" Oh, that office! But anon. The office was then at 1286 Broadway. Before arriving there we came upon a group, the centre of which was the great chief himself.

"How d'ye do, Rob'son!" (my name always had its back broken) Introductions all round and I underwent the ordeal known as being "sized-up" You may guess I was had been, and was to be, the subject of much comment.

After some hesitation, which was a silent implication of "what shall we do with him?' Abbey whispered "Have a drink." Whether this was a novel idea of his, I know not, but there was a general murmur of admiration, not to say approbation, and we were taken to a saloon—don't think it familiarity on my part, but I was informed it was Charlie Rice's.

Each person called for his particular drink I didn't call for anything. My ideas of American drinks were based on a list I had once seen in an English hotel—"a corpse-reviver," "an eye-opener," etc.

"What'll you have, Rob'son?" said the then friendly Abbey.

"Well ——"

"Have a gin-fizz?"

"Thanks." Now what gin and fizz had in common puzzled me, but it turned out to be very pleasant. I was told it was not a good thing to drink too much of in the hot weather, but in regard to drinks hot weather prevails in New York. After that we adjourned to a restaurant.

Abbey asked me if I would like to see a clam chowder.

"What on earth is that—a Chinaman?" I ventured to ask my manager, and in explanation all I could gather was that among his other attractions he had introduced clams into America and the restaurant keepers had avoided paying royalties by making chowder of them. But there, let that rest. I was always misunderstanding Abbey.

I did not like chowder at first, but refrained from saying so. It was too early in the season to quarrel with one's manager.

After finishing the chowder, at least after Abbey had finished his share, another start was made for the office. But it was not to be, for we hadn't gone twenty yards 'ere we were met by two ladies, one being Mrs. Abbey, the other I did not know. Of course I had known Mrs. Abbey as Florence Gerard, for was she not the leading lady of my company in England in 1879 and again in 1883 during my management of Toole's Theatre?

"Welcome to America," said the dainty lady. 'Let me introduce you to Mrs Eldridge, known all over the world where Volapük is spoken as 'Aunt Louisa.'" Mutual bow.

"I think I have heard of Aunt Louisa in England as President of the Young Ladies Bible Society."

"Not the same," quoth the dame.

"Are we to have the pleasure of your company at Wallack's?"

"You bet all the snide in your breeches pocket I'll be there."

"Delighted."

Unhappy thought. What is snide?

"We're jist gwine to the office," said Abbey, who seemed afraid that Mrs. Eldridge was about to ask him a Biblical conumdrum. Hats off and on we journeyed.

The office! Another introduction.

Mr. Rob'son—Mr Chat'ton." (Poor Chatterton's name was also invertebrate)

I bowed to Charles Chatterton, private secretary to Henry E Abbey.

Chatterton smiled at me with his weary-of-life look on his pale face.

"Had a pleasant voyage?" (This in a very soprano key)

"With a reverential regard for the truth—no," I answered. Chat. looked more cheerful. Chat turned out a very good fellow. I don't mean that he took another man's place—quite the contrary. No one else could undertake the the position held by Chat. He alone possesses the *savoir faire*.

"Come in here, Rob'son." Abbey's sanctum! Fairy-like chairs, with fairy like silk bows on them, and fairy-like Abbey sitting on one of them Heavenly sight. Bless them all!

Abbey—"You'll like Chat'ton—he's my *fidus Achilles*"

Rob'son—"Exactly—quite a Trojan."

Abbey (surprised)—"Trojan? No. He's an American"

Unhappy thought. Don't joke!

Abbey—"Have a cigar."

Rob'son—"Thanks!" (Takes cigar.)

Abbey—"How do you like America?"

Now having been here about four hours the question seemed premature. Abbey was having a joke back at me. After all I was doing him a wrong in thinking he was a serious man.

Abbey (continuing)—"Far beyond England—eh?"

Rob'son—Yes; three thousand miles—eh?"

Abbey sat on the floor, accidentally. Abbey got up off the floor, purposely.

Abbey—"Have a light?"

Rob'son—"Thanks!" (Takes light; it goes out as Charles Mathews passes the door)

Abbey—"That's Mathews, my financial agent (puffs cigar)—capital at figures (puff)—went to school with me (puff)—born in the same State that I was."

Rob'son (innocently)—"Naked?"

Abbey (rising)—"No, Ohio."

Abbey here opened the window, and I expected summary justice, but it didn't come, for he simply paced the room rapidly. Looking out I noticed the elevated railroad for the first time. Truly wonderful! Quite ahead of anything English—in fact overhead of everything.

Now Abbey sat and mused awhile
His looks were study to a quiz
Who didn't understand his style
And immobility of phiz.
Now was he sad or pleased or vexed?
I wondered what would happen next!

Rob'son (apologetically)—"You have an excellent company for your season at Wallack's."

Abbey—"Yes. Very good. Ever met Rose Coghlan?"

Rob'son—"Never."

Abbey—"She has choice of all parts in all productions.

Rob'son—"Male and female."

Abbey—"No. Female. She's sure to choose the parts we don't want her to play"

Rob'son—"Naturally—and Mrs. Abbey?"

Abbey—Will have to play the others—naturally"

Rob'son—"I hope so."

Another long silence during which I lit my cigar at the wrong end and vainly endeavored to make it draw. That cigar was fatally typical of the coming season at Wallack's—nothing would draw.

"I think it best to open with Caste," said Abbey. "What do you think?"

Rob'son—"New *regime*—new company—new piece"

Abbey—"There's something in that."

Rob'son—"In the new piece?"

Abbey—"No! Your idea."

(He was right; there was nothing in the new piece)

Rob'son—"What new pieces have you?"

Abbey—"Two, Silver Shield and Ravenshurst [afterwards the Mousetrap], both written by Gundy."

Rob'son—"No others?"

Abbey—"None — these two, with Caste, School, Home and M P. will run out our season Ever seen these comedies?"

Rob'son—"Once or twice"

Abbey—"They were written by a namesake of yours"

Rob'son—"Yes—a distant relative."

Abbey—"Say"

Rob'son—"You may imagine how distant when I tell you he's dead."

Abbey—"Say."

Rob'son—"He was my father."

Tableau. End of Act I.

[*To be continued.*]

Misdirecting Directories.

Feeble newspapers, like feeble men, are apt to worry about their circulation. We have known editors and publishers to go to all sorts of extremes—from exaggerated assertion to the audacious affidavit—in the endeavor to impress readers and advertisers with the magnitude of their editions. Men who would scorn to practice deceit in other directions consider that there is a special exception in respect to this particular form of lying, and where the question of circulation is involved there is no limit save the limit of the patient public's credulity.

The reader, of course, has comparatively little interest in the circulation of a newspaper. If it suits his purpose he does not care how great or small may be its issue. But with the advertiser it is different. He has a direct and practical object in knowing how extensively a paper is read. How is he to get at the truth? Not by the so-called Newspaper Directories. Those publications are merely advertising schemes, whose inaccuracies are notorious. Such agents as Rowell and Ayer get out these books. They send to a newspaper for an advertisement. If its publisher considers the medium valueless and fails to respond the circulation of his journal is "estimated"—always at a small figure. Its advertisers, on the other hand, furnish lying figures which are printed with as little conscience as they are given. Naturally the result is utter unreliability. Fortunately everybody interested knows it, and in consequence nobody is misled

The men who habitually use the advertising columns of daily or weekly papers are seldom deceived. Either by knowledge or experience they can tell the respective value of the various publications. In the case of a class-journal like THE MIRROR its superiority is asserted by the actual results. Year in and year out managers and actors put its columns to the test and we have yet to learn of a single instance where their excellence as a theatrical advertising medium was not demonstrated. No newspaper is miraculous. The man who advertises something that nobody wants will find it a waste of money. But the man who has anything to announce or offer which interests professionals invariably reaps his reward in THE MIRROR'S columns.

The reason is not far to seek. It is simply because THE NEW YORK MIRROR has the largest dramatic circulation in America.

Comment.

MUCH GOOD TO CHURCH AND STAGE

Philadelphia Sunday Dispatch.

THE NEW YORK MIRROR of last week contained a symposium of sacred and secular sentiment on the question of the relations of the church to the theatre, by Rev. Charles F. Deems, Rev. J. M. Buckley, Rev. George H. Houghton, Rev. Robert Colyer, Rev. Thomas J. Ducey, Mrs. Burton Harrison, Dr Egbert Guernsey, Dr. T. S. Robertson and Robert G. Ingersoll Never before has this vexed question of relationship been so fairly, so intelligently or exhaustively treated. If the secular debaters seem to offer the most convincing arguments, this result is due to the strength of their cause and the breadth of their knowledge which embraces a comprehensive view of both institutions. The matter, however, has been so calmly discussed in THE MIRROR, and with so little, comparatively, of the usual spirit of intolerance that all of the views expressed are entitled to respectful and studious attention. Much good to both the church and stage should result from this publication, side by side, of the opposing views. A common ground could soon be found where the church could stand in the new dignity of an intelligent and unprejudiced censor, and where the stage would be compelled to maintain an attitude calculated to command respect. We trust THE MIRROR articles will be extensively read and carefully weighed, and may the good seed bring forth fruit palatable and healthful.

AN INTERESTING SYMPOSIUM

Springfield Republican.

Last week's NEW YORK MIRROR contained an interesting symposium on the relation of the church to the theatre, obtained, chiefly by mail, views from such persons as Robert Colyer, Rev. Dr. Houghton of the "Little Church Around the Corner," Monsignor Ducey Rev. Dr. Deemes, Robert G Ingersoll and Mrs Burton Harrison. Dr. Deems who, by the way, regards Goethe's Faust as an immoral book, believes that the sum total of the influence of theatres on society is deleterious. Tolerant and sensible views are taken by Dr. Houghton and Monsignor Ducey; the Roman priest says that his church's attitude toward the theatre "seems to be one of recognition in all that is legitimate." Robert Colyer prefers a comedy to a tragedy, thinks the theatre is more elevating than it used to be and is generally hearty and human in his remarks.

OF INTEREST TO EVERY THEATRE GOER.

New York Daily News.

THE NEW YORK MIRROR of this week contains a symposium of sacred and secular sentiment on the question of the relations of the Church to the Theatre. This is of interest to every theatre-goer.

THE GAUNTLET TAKEN UP.

Boston Times.

THE NEW YORK MIRROR with its usual go-ahead spirit has taken up the gauntlet thrown down by Dr. Abbott, of the *Christian Union*, and devotes a page or more to the opinions of clergymen on the theatre

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O'CONNOR terminated a season of two weeks at the Star Theatre, during which he produced the classical drama in a manner which deserved better appreciation at the hands of the press than it received. When it was announced that this gentleman would present some of Shakespeare's plays here, the daily press, one by one, fell into line and commenced to sharpen the points of their shafts of ridicule. When this was done the public was plied with it, ad nauseam, until it became infused with that spirit of DEVILTRY which pervades incongruous mobs. A certain portion of the public went to jibe and intimidate. Although the performances were perhaps not equal to Salvini's or Booth's, they certainly merited the respectful attention and unprejudiced criticism which is accorded in all fairness to other actors. This Mr. O'Connor did not receive, but he had the courage of a knight of old, and he faced the scoffers until the end of the allotted time, not one whit the worse for the encounter, and perhaps better off as regards finances; but this, we understand, he does not consider. It was recognition that he demanded, and he secured it. We hope audiences in other cities will set pattern after those in New York When permitted to pursue the even course of his plays, O'Connor will be found to be "all right."—New York Sunday Times and Messenger, April 22, 1888

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PROVINCIAL.

BOSTON.

Our Irish Visitors closed a so-so six nights' engagement at the Boston on Saturday. The piece was hardly up to the capacity of the players, and if there was anything attractive about it the public failed to "catch on." This week the boards are occupied by Alone in London, with Cora Tanner as the star. The play is not new in this city. Its drawing qualities have been thoroughly tested here, and Miss Tanner's impersonation of the heroine has been warmly indorsed by the critics.

At the Globe the Hanlons in the new Voyage en Suisse. Since its last production in this city three seasons ago, the piece has been reconstructed, and new and attractive features added. The opening night was set apart for the benefit of Messrs. Drake and Pilling, the treasurer and business manager of the theatre, and they have good reason to feel satisfied with the result. Next week The Corsair.

Robson and Crane at the Hollis Street have drawn full houses all the week in The Henrietta. But one opinion has been expressed of the piece and its cast, and certainly no brighter, more clearly-written piece has been seen upon the Boston stage this season. It is booked for two weeks longer.

Natural Gas is running its second and last week at the Park. Next week Partners will be the bill. It will be followed by Elaine and Jim the Penman.

Janauschek has drawn excellent houses at the Museum the past week in Meg Merrilies. Same bill present week. Bleak House, 30.

The Streets of New York holds the Grand Opera stage the current week, with George C. Boniface in the principal character.

At the Howard N. S. Wood opened on Monday evening for a week in a new drama, The Waifs of New York.

Monte Cristo at the Windsor promises to be one of the strongest attractions at that house this season. The star is Alden Benedict.

Items: Denman Thompson brings The Old Homestead to the Boston Theatre for one week, April 30.—Haverly's Uncle Tom's Cabin troupe commence a brief engagement at the Windsor on the same date.—Mazulm is booked at the Globe for May 7.—Next week's attraction at the Howard is Frances Bishop in Mugg's Landing.—E. H. Sothern is to bring The Highest Bidder to the Hollis Street early in May, and by special arrangement by Manager Rich with Daniel Frohman, Editha's Burglar will be played by Mr. Sothern during the engagement.—During the past week a rumor has been in circulation that Messrs. Proctor and Mansfield, proprietors and managers of the Grand Opera House, were to retire at the close of the season. A card appeared in yesterday's papers denying the story.

PHILADELPHIA.

The record of the past week showed remarkably good business.

At the Chestnut Street Opera House, Augustin Daly's co. appeared in The Railroad of Love, and played to enormous business. As the play differs so little from those previously presented by this co., and as most of the artists are so well known, comment is superfluous. It will suffice to say that the performances gave universal satisfaction. This week, the Emma Abbott Opera co.; Lotta, 30.

Madelon at the Chestnut Street Theatre seemed to to gain popular favor, and secured good business. The Casino co. remains yet two weeks, during which time The Marquis will be given.

George C. Boniface, together with a very satisfactory co. gave a good presentation of The Streets of New York at the Arch Street Theatre. This week, Jim the Penman.

The second week of the National Opera co. at the Grand Opera House was but a repetition of the previous excellent business. The performances were meritorious, and were received with so much favor that the co. has been secured for this week also. Kiralfy's Mazulm 30.

At the South Broad Street Theatre, Hyde's Specialty co. presented a very good bill, and drew good houses. This week, Sheffer and Blakely's Specialty co.; Lilly Clay's Gaiety co. 30.

At the National Theatre, Frank I. Frayne was seen in his very remarkable play Mardo. The only comment necessary is that it was financially successful. This week, Oliver Byron in Hero; A Checkered Life 30.

The Boston Ideal Opera co. completed its second and last week at the Academy of Music, where it played to exceedingly poor business.

W. J. Thompson and a good supporting co. gave an excellent performance of For a Life at Forepaugh's Theatre. This week, Lizzie May Ulmer in Dad's Girl. Frank A. Tannehill in The Stranglers of Paris 30.

At the Lyceum Theatre Newton Beers' Lost in London played to good business. This week On the Rio Grande. True Irish Hearts 30.

The farcical comedy The Kindergarden was in all respects quite a success at the Continental Theatre. This week The Wages of Sin.

At Carncross' Opera House Our High License Court and the other entertaining features again resulted in crowded houses.

Items: Forepaugh's Circus and Wild West Show appears here this week. Next week will close the season at the South Broad and at Carncross. Kellar, the magician, opens at the Eleventh Street Opera House May 7. The Campanini Italian Opera co. will give two performances of Verdi's Otello at the Academy of Music May 4-5.

CHICAGO.

The week was not productive of anything new in theatricals, a chestnutty flavor pervading most of the attractions. At the Opera House Boccaccio closed its second week to a succession of large houses. The McCaull comedians have everything their own way as usual, and cleverness in the others of the cast is not needed. Some of them are very good, but they sing and are not comedians, so escape much notice. This week Falka will be put on with all the best people, including Hopper, Bell, DeAngelis, Mme Cottrelly and Marion Manola. Robert Downing in Gladiator 29.

The French Opera co. gave great pleasure to fair audiences at the Columbia. Their performance was excellent in singing and acting. The operas selected ranged from William Tell to Robert Le Diable. This week Kate Claxton. Milton Nobles 29.

A Run of Luck closed a fairly prosperous four weeks' run at McVicker's. Without the excellent co and the great care and expense of the mounting, it would not have been able to stay so long. During a race meeting in some of the large cities it would coin money. This week Dion Boucicault in The Jilt and Arrah-na-Pogue. Cuis la Machree next week.

Arthur Rehan's co. in the old Daly comedies, Nancy and Co., etc., had a good week at the Grand. The co. is really a meritorious one. This week Mr. and Mrs. George S. Knight in Baron Rudolph. The Bostonian Opera co. 30.

Nat C. Goodwin in his odd comedy creation of the undertaker in Friendship had a profitable week at Hooley's. One sighs for the time when this original comedian will get a new and suitable play. He can do so much better than he is, that he stands in danger of being classed with the buffoons of the stage if a change is not made. This week, Daniel Bandmann in Jekyll and Hyde. J. K. Emmet, 29.

Effie Ellsler played a fine engagement at the People's. This week Wilson's Minstrels.

Evans and Hoey packed the Haymarket every night. It was the biggest week since the house opened. This week, McKee Rankin in Danker, with Mabel Best as Billy Piper. McIntyre and Heath Minstrels, 29.

Charles Erin Verner in Shamus O'Brien had a good week at the Academy. R. A. Roberts in Good News this week.

The Knights filled the Windsor in Over the Garden Wall, and the patronage of this handsome theatre is steadily increasing under the able management of J. J. Lehnen. This week, Ada Gray in East Lynne. Mattie Vickers, 29.

Ada Payn in Wages of Sin is at the Standard this week.

Items: The Waverly, Burr Robbins' new theatre on West Madison street, is fast approaching completion, and will open early in May with a light opera co. A new co. is now being formed with Lilly Post at the head.—A matinee performance in which all the leading actors and singers now in town will appear, has been arranged for next Thursday at the Opera House, the occasion being the annual benefit for the Chicago Press Club. Just why the Club should be a beneficiary is not apparent, but of course the theatrical folk are tickled to be able to help it out.—The funeral of John A. Rice, of the Tremont House, which occurred Sunday, 22, was attended by many of his theatrical friends. He was a popular host with the profession.—Manager W. H. Morton, of the Columbia, who went to New York to secure an attraction for his opening next season, returned with the contract in his pocket. Morton means business.

ST. LOUIS.

The theatrical season is nearing the close. Slowly the various houses are preparing to turn over the stage and auditorium to darkness and dust.

Robert Mantell in Monbars had only fair business at the Olympic last week. Mantell plays with his usual vigor and force. Fannie Gillette was seen to advantage as Diane. Eleanor Moretti made a charming Blanche. F. Chippendale was good as Doctor Daniel. This week, Arabian Nights. Kate Claxton next.

A Hole in the Ground at the Grand last week to fair business. The same cast and the same weak business. Owing to the cancelation of dates by Civil Service, this house closed for the season on Saturday night, when W. W. Walters, assistant treasurer, had a big benefit.

Forget-Me-Not was very successfully interpreted by Rose Osborne and co. at the People's last week. Her methods are entirely different from those of Jeffreys Lewis and others. She gave a strong rendition of the character of Stephani, and was tendered a complimentary benefit on Friday evening by old residents, who remembered her in the stock at the Olympic in 1879. Pete Baker this week; Daniel Boone next.

Ada Gray in East Lynne had good houses last week at Pope's. The star does not improve with experience. Helen Blythe this week.

Black Thorn, at the Standard, drew good houses last week. J. J. Sullivan was very successful in the character of Denny Dolan. Lea Peasley and Mamie Wallace were good; also John Peasley as the dude. This week, Night Owls.

Items: The Olympic closes after Kate Claxton.—Manager Smith, of the Standard, has had charge of that house five years, and has never before had to close on account of canceling date.

SAN FRANCISCO.

April 17.

Next time Annie Pixley comes to San Francisco, she should bring three plays if she remains three weeks. Her engagement was longer this time than her repertoire. Deacon's Daughter does well for a week, but no longer, and M'liss is not a novelty, hence her season at the Baldwin was less a success than it would have been under the more favorable conditions.

Mrs. James Brown Potter gave a big party at the Baldwin last night. The audience indicated that only those invited were permitted to buy tickets. Society circles were ransacked and robbed of their brightest ornaments for this audience. What induced this thieving process, other than Mrs. Potter's reputation as a society woman and a beautiful actress, I do not know, but all the same it was a Langtry audience for Potter. That the lady is or was a society woman goes without saying. A beautiful actress is also correct, for she is not yet any other kind of an actress. I trust she may become one, however, for she is an American all the way through without discount. Her play, Loyal Love, is very bad. Her leading man is too good-looking to be handsome. Indeed he is almost pretty, and everybody abominates pretty men; but Kyrle Bellew doesn't, and perhaps Mrs. Potter doesn't, yet it is a downright relief to speak one's mind occasionally. When one has a mind and he doesn't speak it, to me he is more abominable than is the subject of his abomination. Mr. Hayman is likely wise in curtailing the season to one week. Romeo and Juliet and Lady of Lyons fill out the remaining nights; then the Baldwin closes for alterations and repairs. Miss Davenport will reopen the house almost new, in a fortnight, presenting La Tosca.

Hallen and Hart's Vaudeville Ideals are somewhat topheavy with men. They make a mistake in not having more women, but they did not err in choosing as their only female artist, one so beautiful as Jutah. Roland Reed opened at the Bush last night in The Woman Hater. The audience was large and pleased. Following Reed comes Reilly and Wood, with another vaudeville co., then Evans and Hoey in A Parlor Match.

A Midnight Bell goes this week, which is the third and last—quite a nice run, by the way, and one which must be rather gratifying to the Alcazar management. Next week, 23—Joseph Grismer and Phoebe Davies. George Osbourne and L. B. Stockwell all appear in The Shaughraun for a week.

After a very desirable run of Amorita at the Orpheum it is withdrawn, and Queen's Lace Handkerchief substituted last night.

The Tivoli revived Patience last night. Next attraction is Virginia, and the reappearance of Edwin Stevens. If Rochester were only with Stevens—ah me, what a revival it would be.

The California remains closed until April 30, when Frederick Warde will reopen it in some legitimate work. Mr. Warde left so good an impression of his expansion last year that I think his financial reward will come this.

The Bush Street manager's lease of the Grand Opera House is for three months, beginning in May. Frank Frayne may open the Summer season.

Items: During a recent trip in Southern California I met the Campobello concert party at Hotel Coronado and at Los Angeles. They were giving high class performance to meagre results; but such odds are soon overcome by faithful and artistic work.—Mme. Fleischer-Lewis pleased me exceedingly. Her voice is high soprano, with notes at both ends of it as well as in the middle. Her style is excellent, execution good, and she possesses what some other clever artists lack, an attractive stage presence.—The party are Northward bound, and will take in the Sound circuit and Victoria, B. C.—Neil Warner, remembered of the old California co., will shortly return here from Canada. A warm welcome awaits him.—Mme. Ottilie Genee has been tendered a farewell and complimentary benefit by a number of prominent German citizens, to take place at the Baldwin next Sunday night, after which she leaves for Europe.—A Midnight Bell may be played through the interior before going East.—Miss Grace Porter, daughter of David Porter, will meet and join the Campobello party in the North and return to San Francisco with them.—Mme. Julie Rosewald goes to Europe shortly.—Fannie Fulton makes her debut as Parthenia at Irving Hall.—Charles Dickens, Jr., reads here in May.—It is said Jeffreys Lewis will start out on a Coast tour under the management of Charles H. Frye and Ed Talday, ex-treasurer of the late California co.—Oakland is at last to have a handsome and comfortable theatre, so rumor says.—Sam Thall is to be given a farewell benefit before his departure for the East at the Alcazar next Monday night, when The Shaughraun will be presented.—When the Baldwin Theatre closes for renovation its entire staff will be transferred to the California.—Manager Wallenrod and L. R. Stockwell, of the Alcazar, expect to leave for the East next month to make bookings for the coming season.—Helen Dingeon, singing as Donna Irene in The Queen's Lace Handkerchief at the Orpheum, receives much commendation.—W. F. Rochester, former stage manager of the Tivoli, arrived in the city last week.—Laura Bellini is still in San Francisco.—Manager William Kreling, of the Tivoli, has about recovered from his recent illness.—Frederick Warde appears at the California April 30 in Virginius.—The Grismers will be seen in Hazel Kirke during their engagement at the Alcazar.—Belle Thorne is reported quite ill again.

NEW ORLEANS.

Last week ended the theatrical season here, and things that pertain to the theatre have consequently been very dull this week. The season has not been a prosperous one, although I hardly think that any of the managers really lost money. The good attractions that came here made money, and lots of it, but the bad ones played to empty benches. Some splendid cos. have already been booked for next season. The excitement incidental to the election for state and city officers is responsible for the early closing.

The Avenue reopened 19 with Peck's Bad Boy by what is advertised as the original co. A fair business was done for a few nights. The theatre will be again closed next week, to be reopened week of 29, with the Juvenile Opera co.

Harry Greenwall will take possession of the Grand Opera House May 1. The house will be almost entirely remodeled. The seating capacity will be greatly enlarged.

Robinson's Dime Museum still remains open, although business is bad. Next season Mr. Robinson will have a traveling museum. The idea is to have a large boat, which will ply in the Northern rivers during the Summer, and the Southern in the Winter. As his museum here is advertised to be rented, I judge that he intends giving it up.

The Shakespeare Club will celebrate Shakespeare's birthday this year by giving a performance of Richard III. The Shakespeare Club's performances have always been artistic and praiseworthy efforts. Charles F. Buck will be the Richard and Maud Hall the Lady Anne.

There is some talk of a new theatre, somewhere uptown, in the Garden District. I have not been able to find out anything about it, but if its projectors will take my advice, it is "Don't." This town already has as many theatres as it can support.

Fred Mauberret, treasurer of the Academy of Music, was given his annual benefit by Manager Bidwell 19. The house was jammed.

Lester and Allen's Early Birds, who played at the Avenue week of 8 to poor business, are still in town.

LOUISVILLE.

Kate Claxton in the World Against Her filled a three nights' engagement at Macauley's to light business. The play is of the unreal, sensational kind. Georgia Davids, a young Louisville girl, made her professional debut 20 in The Wife, scoring an undeniable success. Evadne and Ingomar were given the closing nights of the week. Miss Davids is possessed of remarkable beauty; is graceful, easy and natural in her bearing, and reads her lines intelligently. There is little of the novice noticeable in her business, and altogether her debut can truthfully be classed a most successful one. Support excellent, particularly that of John W. Harton, who assumed all the male roles.

Phosa McAllister in Taken from Life filled a successfull week at Harris'. Co. medium. This week, Jennie Calef.

At the new Buckingham, Garry Hopper in One Man in a Million drew fair business. Play and supporting co. below the average. J. J. Sullivan in Black Thorn 23.

Items: John W. Norton conducted vigorous rehearsals during the entire week at Macauley's. Miss Davids' successful debut is largely due to him.—The *Times*, in a recent issue, devoted considerable space to the much discussed subject of the relation of Church and Stage. It was an interesting article, evidencing much thought upon the subject.—Charles A. Stevenson was mercilessly scored by local critics for his "repose" as the outraged husband in The World Against Her. His conception of the part was certainly very fine.—There is big speculation in Booth-Barrett seats at the May Dramatic Festival. Unheard of prices are offering for desirable places.—Dr. Hamilton Griffin is here visiting relatives. He speaks enthusiastically of the career of his gifted stepdaughter in England, and says positively there is no truth in the rumor of her approaching marriage. She will appear here, at the Masonic, in February next.—One of the dailies says that Kate Claxton leaves with The World Against Her, convinced that a portion of this community remains so.—Uncle Tom's Cabin is soon to be done at Harris' with an African ballet.—During the week there was leveled to the ground the first German theatre ever erected in Louisville. Charles Fechter and many distinguished actors appeared upon its stage.—Dr. C. L. De Leon, manager of the Hopper co., leaves that attraction here, going out with a tent show.—The Civil Service co. went to pieces after the engagement at the Masonic, because Michael Dallett, the proprietor, absconded with the funds. He is indebted to the members of the co. in an amount aggregating hundreds of dollars. Manager Bourlier tendered free the use of the house, and a benefit was given that realised sufficient to pay all expenses, and send the members of the co. to their homes. Think of it! Manager Bourlier framed a picture of Dallett, draped it in mourning and appended the legend, "Gone, but not forgotten."

BALTIMORE.

Richard Mansfield played a very successful engagement at Holliday Street Theatre last week to large and appreciative audiences, and on Monday night, when he presented A Parisian Romance, he was called before the curtain four times. This week Minnie Maddern in Caprice and In Spite of All; French Opera co. 30.

At Ford's Opera House, Mazulm played to large business, the S. R. O. sign being called into requisition several times. Held By the Enemy this week. The Mystery of a Hansom Cab next.

The Early Birds did only fairly well at Kernan's Monumental Theatre last week. Weston Brothers in The Way of the World this week. Seaman's Electric Sensation 30.

U. T. C. at the Academy of Music did pretty well for its second week. The Cattle King this week; Carleton Opera co. 30.

King Hedley in The Wages of Sin did well at Forepaugh's Museum. The Gold King opened to a large house Monday. Dad's Girl next week.

Front Street Theatre treated its patrons to a glimpse of Life on the Frontier last week with Hardie and Von Leer as the stars. Newton Beers and Dan A. Kelly this week, which brings to a close the season at this house.

Items: The benefit tendered the Messrs. Ford 23 was a bumper, and deservedly so, as these gentlemen are very popular both with press and public.—Manager Kelly, of Front Street Theatre, has a benefit at his house 27.—Next week, at Ford's Opera House, is entirely taken up with benefits.—Holliday Street Theatre devotes two nights and a matinee this week to benefits.

CLEVELAND.

Park Theatre: On Monday night, Good News, an adaptation of the French drama, Le Pont au Vieux Moulier, by Tom Webber, received its first American representation. [Our correspondent's letter was received too late to give the synopsis.—Ed. Mirror.]

The play is very weak, and the mechanical effects worked badly. The audience actually jeered and hissed the play. R. A. Roberts, the star, is not a success. The co. throughout is bad. After the first night, business fell off. The co. went hence to Detroit. This week the house is closed, with the exception of Wednesday night, when Treasurer Billy Newton takes his benefit. Lillian Lewis 30.

At the Opera House, Robert Downing last three nights of week in Spartacus. Houses were large and the local papers heaped praises on the promising tragedian. Herrmann this week; Joe Jefferson (two performances) next.

Zitka has done well at the Cleveland. This week, Under the Gaslight; Pat Rooney 30.

Mattie Vickers has done a fine week's business at the Columbia with Jacquine and Cerub. The lady is a very pleasing soubrette. This week, Uncle Tom; Lost in New York.

Items: The local papers terribly scored Good News.—Mattie Earle, of Downing's co., will probably star in Rank next season. The piece is by J. H. Connelly.

JERSEY CITY AND HOBOKEN.

Academy of Music: Richard Mansfield began a week's engagement 23, in Dr. Jekyll and Mr. Hyde, and Wednesday evening and Saturday matinee in A Parisian Romance. The performance on Monday night was witnessed by a large and fashionable audience. Although the play is sombre and depressing, the interest is sustained by the remarkable impersonation by Mr. Mansfield to the dual characters. The cast is excellent, the piece well staged, and in all respects the performance is complete and artistic. The week's business promises to be one of the largest of the season.

HOBOKEN.

At Jacobs' Theatre last week a fair business was done, Charles A. Gardner as Karl being the attraction. The play was well received and created much amusement. Support very good. This week Gray and Stephens' Dramatic co. in a repertoire.

The Germania attracted good houses all last week to witness the performances of a very fine variety co. All the acts were applauded, especially those of Tatali, the contortionist, and Dolan and McCarthy. This week the Early Birds opened to good houses.

Items: Dolan and McCarthy go to England June 5.—A new march composed and arranged by W. A. Sander, entitled "The Lafayette March," is proving very popular here.—Manager Semon has a good line of attractions booked in the near future.—Every person is anxiously awaiting the effect of the new Sunday law on the theatres. It goes into practice May 1.

PITTSBURG.

The Drummer Boy of Shiloh held the boards at the Grand Opera House during past week playing to seemingly large business. Present week we have T. W. Keene, followed, 30, by The Main Line.

J. K. Emmet held forth at the Bijou entertaining large audiences. Old timers would like to see him in something new. Lost in New York this week. Ivy Leaf next.

McIntyre and Heath's Minstrels are not a bad lot, taken as a whole. As seen at the Academy last week they proved to be a good cheap show, and in the smaller towns will make money. London Specialty co. this week. Harry Kernell's co. 30.

Barton Stanley and Gus Pixley, in Mrs. Partington, were seen at Harris', where they played to good business. Taken From Life, this week; Bandit King, next.

Items: Manager Wilt, of the Grand Opera House, who has been rather under the weather for the past week or so, is getting all right again.—J. K. Emmet's son is looming up as a manager. He looks out for the old man's interests like a veteran.—The Bijou has been doing a booming business during the past few weeks.—Frank Lewis and J. G. Fletcher are to be benefited in this city at a minor hall May 1.—Matt Leland severed his connection with Harris' last week, and immediately left for his home in New York.—The attaches of the Bijou are to have a benefit at that house May 7.

ALABAMA.

MOBILE.

Mobile Theatre (J. Tannenbaum, manager): McNish, Johnson and Slavin's Minstrels 16. A large audience made merry by this very good co. Gilmore Band in concert 26.

ARKANSAS.

FORT SMITH.

Grand Opera House (George Tilles, proprietor): Eli Perkins lectured 9 on The Philosophy of Wit and Humor to a fair house. His definitions were good, but his jokes hoary with age. The Swiss Bell-Ringers 10-11, gave fair vaudeville entertainment to good houses. The Steens, mind-readers, satisfied a small house 15. Levy Concert co. drew a large and fashionable audience 16.

Items: Charles L. Andrews spent a few days with us last week, looking up his real estate interests.—A. L. Erlanger was in a railroad wreck near here 13. He was badly scared, but unhurt.

PINE BLUFF.

Opera House (S. F. Hilzheim, manager): Milton and Dollie Nobles presented From Sire to Son to a large and fashionable audience 16. Everybody well pleased. Joseph Jefferson 26.

CALIFORNIA.

SAN DIEGO.

Opera House (Plato, Lesher and Hyde, managers): Th. Nast, in his lecture on Caricature, drew a crowded house 6.

Theatre del Coronado (Plato, Lescher and Hyde, managers): This theatre, a part of the mammoth Hotel del Coronado, on Coronado Beach, was first thrown open to the public April 3, the occasion being the appearance of the Campobello Concert co. The theatre is one of the largest on the Coast, and in novelty of situation—the surf of the Pacific beating against its base—it probably has no equal in this country. The audience on the opening night was drawn largely from the 500 guests of the hotel, and it was notably a brilliant and fashionable one. The concert gave excellent satisfaction. In securing the management of this theatre Messrs. Plato, Lescher and Hyde have captured a rich prize. Th. Nast appeared to a fine house 7 in his lecture on Caricature.

Leach's Opera House (J. G. Stuttz, manager): The City Guard Band gave a very successful concert 5 to a crowded house and succeeded in realizing $900 from the entertainment. Manager Stuttz kindly gave the free use of his house.

LOS ANGELES.

Grand Opera House (Harry C. Wyatt, manager): During the past week we had several concerts and amateur performances, etc. The Oxymel Club, composed of local people, presented a play, written by Mamie Short of this city, called A Dull Evening, 9, to a packed house. The Campobello Concert co. gave good concerts 10-11 to small houses. Kate Field lectured on Mormonism 12 to fair house. Lizzie Richardson appeared 14 in Shakespearean and lyric recital to good house, and met with much favor. Annie Pixley week 16; Mrs. James Brown Potter 23; Parlor Match 30; Mrs. Langtry May 7.

Items: J. D. Maxwell, San Francisco correspondent of The Mirror, was in town during the past week, and I was favored with a pleasant call from him.

STOCKTON.

Avon Theatre (Humphrey and Southworth, proprietors): A. R. Wilber's Comedy co. commenced a week's engagement 16, presenting Planter's Wife as their opening piece. Galley Slave 19; Danites 18; Celebrated Case 19; Edatha's Burglar 20; Ten Nights in a Barroom 21.

COLORADO.

DENVER.

Patti Rosa in Bob and the new plays, Imp, and Love and Duty, is at the Tabor. Wednesday afternoon was a benefit to the Elks. Miss Patti and co. appeared in an act of Bob, and numerous variety performers assisted. A neat sum was realised. The engagement ends tomorrow night (Saturday) with success. Daniels in Little Puck week of 23. Hallen and Hart follows.

May Fisk and her crew at Music Hall are having fair houses. The show is n. g.

At the Musee Fred. Wren and Marie Carlton and the stock are appearing in My Mother-in-law. Business brisk.

Items: Mr. Dunne's serious illness has caused some inconvenience in the arrangement of Patti Rosa's programme for the week. Love and Duty was announced for the opening, but Imp had to be substituted.—Marsden's play is to have some finishing touches, and 'twill prove an acceptable wheel on which the sprightly Patti can revolve.—A new theatre is to be built in La Junta, so says the *Republican*, with a seating capacity of 400. La Junta is a growing place on the A. T. and S. F. in this State.—The Little Puck co. closes in Cincinnati the third week in May. Most of the time is booked for next season.—The Elks at their benefit presented Patti Rosa with a badge which cost $150.

PUEBLO.

De Remer's Opera House (George M. Haight, manager): Plummer's English Comedy co. played The Phœnix 17-18, to small audiences. Carl Franklin as Gerald Grey, afterward Jim Bludsoe, gave a good presentation of his part. Minnie Madern as Kitty Loraine took her part well.

Pueblo Opera House (Dave Sponselier and Co., proprietors): The best vaudeville bill witnessed for some time in Pueblo is on the boards this week. The favorites are the Wallace Sisters in character sketches.

Dime Museum: Variety performance. Good house every night.

Items: C. M. F. Bush, dramatic agent from Denver, was in town Wednesday.—Dave Sponselier has built boxes in the Opera House, and turns out a street parade every Monday.

CONNECTICUT.

HARTFORD.

Opera House (Jacobs and Proctor, managers): Herne's Hearts of Oak drew fair houses 16-18. A Great Wrong closed the week to ordinary business. J. B. Studley played the harrowing part of the abused convict acceptably. Lotta 26; Maud Banks 27-28.

Allyn Hall: The Little Tycoon was admirably presented 18 by Spenser's co. to a large audience.

Items: Samuel Alexander, who has successfully managed Taylor's Dramatic Agency while the latter has been on the road with the Dark Secret co., will return to Hartford the coming week, to remain through the Summer.—A joint benefit is being agitated for Manager Pennoyer and Assistant Lloyd.

NEW HAVEN.

New Haven Opera House (Horace Wall, manager): Frank Mayo in Nordeck, Royal Guard, and Davy Crockett, 17-19. W. H. Powers' Ivy Leaf, a typical Irish drama, 20-21. Denman Thompson in Old Homestead 23-24. Lotta 25.

Hyperion Theatre (G. B. Bunnell, manager): The Gounod Society gave a concert 17. Charles T. Parsloe as a Chinaman, in the Grass Widow, was again seen here 20-21. Patronage light. Boston Symphony Concert 30.

Bunnell's Opera House: N. S. Wood in Waifs of New York drew good houses 19-21. Present week opened by J. B. Studley in A Great Wrong.

NEW LONDON.

Opera House (Wilkinson and Clark, managers): Sisson and Cawthorn's Little Nugget 19-20. Business and play good.

Lawrence Opera House (A. F. Stoll, manager): Powers' Ivy Leaf co. 19, to fair business.

BRIDGEPORT.

Hawes Opera House (R. Tomlinson, manager): N. S. Wood in Waifs of New York 16-18, to crowded houses. Spenser's Little Tycoon co. 21, to good houses, afternoon and evening. Lotta came 23, and strongly verified the old adage, "Age will tell." Chanfrau in the new Kit 26-28, and in The Octoroon 27; Maude Banks May 1.

Theatre Belknap (Charles J. Belknap, manager): Nip and Tuck 16-18; a very poor co., and very poor houses. Muggs' Landing 19-21, pleased good houses.

MYSTIC.

Opera House (Ira W. Jackson, manager): Julia Anderson in A Wife's Secret 19 to good business. She received a hearty welcome and gave an unusually brilliant performance. Louis Gifford and Hattie Hawley left nothing to be desired, but the remainder of the support was inadequate.

WILLIMANTIC.

Loomer Opera House (S. F. Loomer, proprietor). Margaret Mather in As You Like It 16. A Great Wrong to a poor house 18; entertainment good. E. J. Hassan's co. in One of the Finest to poor house 21.

Item: Gray's Oriental starts from Willimantic May 3. Mr. Gray's success of last year insures a good show for the coming season.

TORRINGTON.

Opera House (F. R. Matthews, manager): Moore and Vivian's Comedy co. 17, in Our Jonathan, to fair business. Moore's Our Jonathan good; rest co. poor. Chanfrau in Kit 30.

WATERBURY.

Jacques Opera House: Muggs' Landing, with Carlotta as Muggs, supported by a good co., appeared 16, to good business. Spencer's Little Tycoon co. 19; singing and scenery excellent, and the costumes new and handsome; co. good. Frank Mayo and co. gave us Nordeck for the first time 20, and were given a hearty welcome by a large audience.

NORWICH.

Breed Hall (Andrew and Harris, managers): Margaret Mather in As You Like It 17, to very large house. Miss Mather makes a captivating Rosalind, and added to her great popularity here. Her support in the main was excellent. Muggs' Landing 25.

MERIDEN.

Opera House (T. H. Delevan, manager): Spencer's co. sang The Little Tycoon 16. Miss Lingard as Violet, and Fred. Lennox as the Knickerbocker delighted the large audience. Costumes rich, scenery and mechanical effect fine. Edward J. Hasson with a good co. presented One of the Finest. Dan Mason, as the New York policeman, was not overdrawn. The piece was well received. Walter S. Sanford and co. presented Under the Lash 20-21; business light.

NEW BRITAIN.

Opera House (W. W. Hanna, manager): Margaret Mather 18, in As You Like It, to big house at advanced prices. Support excellent, and Miss C. L. Thompson as Celia received much praise. Spenser's Little Tycoon co. made a return visit 20, to good house. With new costumes and scenery, bright young faces, a strong chorus, and plenty of vim, the opera went off in good shape.

WINSTED.

Opera House (J. E. Spaulding, manager): Our Jonathan gave an unsatisfactory performance to fair house 16, while Bishop's Muggs' Landing co. gave the best of satisfaction 18; good business. Carlotta as little Muggs received a warm reception in her songs and dances. Kate Purssell in Queen of the Plains 28.

DAKOTA.

HURON.

Grand Opera House (O. P. Helm, manager): Yank Newell's Muldoon's Picnic to medium house 16. Clark and Fisher's acrobatics were an especially deserving feature of the performance.

DELAWARE.

WILMINGTON.

Academy of Music (Proctor and Soulier, managers): Winnett's Passion's Slave co. drew large houses 16-18; good performance. Arizona Joe held the boards to big business 19-21. After Seven Years 23, to crowded house. Tony Pastor's co. 30.

Grand Opera House (J. K. Baylis, manager). Kellar to fair-sized audience 16-17. The Chimes of Normandy, given by the Choral Club, a local amateur organization, drew crowded houses 19-21. The opera was remarkably well done.

DISTRICT OF COLUMBIA.

WASHINGTON.

Modjeska had good but not crowded houses at Albaugh's last week in Much Ado, Measure for Measure, As You Like It, Cymbeline, Twelfth Night and Romeo and Juliet. This week Mauge's French Opera co.; McCaull's next.

The Corsair had a packed house Monday night and fair ones balance of week. This week Kiralfy's Mazulm; Keene next.

Myra Goodwin had a hard time at Harris'. The house was closed on Friday and money refunded, on account of attachment of properties, etc., by W. C. Tompkins. An arrangement was made to give a performance Saturday night. The co. is said to have disbanded. Harris' Uncle Tom co. this week; One of the Finest next.

Adolph Seeman's Electric Sensations and Sander Rosner's Electric Wonders at Kernan's this week; Weston Brothers next.

Items: Boston Symphony Orchestra and Louise Meisslinger at Congregational Church May 3-4.—Barnum's Circus May 2-3 offered too much for the money. This three-ring business knocked me out long ago.—Mme. Modjeska was offered many social attentions, and was kept very busy with receptions and lunches. Mrs. Senator Hearst gave her a reception and lunch Friday.—Joseffy was the guest, last week, of Baron Zedwitz, of the German Legation, who is a fine amateur musician.—Joseffy played several numbers at Mrs. Whitney's musicale on Tuesday evening.—Miss Sophia Townsend, of Boston, gave an interesting paper on "The Early Greek Theatre," at Mrs. Hearst's, Monday afternoon, before a large company of ladies. She is to read again to-morrow (Monday).

GEORGIA.

SAVANNAH.

Savannah Theatre (T. F. Johnson, manager): Gilmore's Jubilee Concert co. 18, matinee and night, to overflowing houses. At the evening performance the theatre was crowded to repletion.

ATLANTA.

De Give's Opera House (L. De Give, manager): McNish, Johnson and Slavin's Minstrels 20-21. Gilmore's Band gave five performances 19-21 at the Exposition Grounds to large and delighted audience.

ILLINOIS.

CAIRO.

Opera House (Thomas W. Shields, manager): Adelaide Randall Opera co. in Madam Boniface and The Bridal Trap appeared before fair houses 18-19. The co., although of no special brilliancy, gave a very pleasant and smooth rendition of the scores. Miss Randall is bright and pretty, and sings unusually well. The co. is a good one. Joseph Jefferson 30.

ELGIN.

Du Bois Opera House (Jencks and Taylor, managers): Michael Earle, by Elgin Guards, to good business, 13-14. Wilson and Rankin's Minstrels 19 to S. R. O. This troupe is certainly pleasing. Peck and Fursman's Daniel Boone co. 20.

ROCKFORD.

Opera House (C. C. Jones, manager): Wilson and Rankin's Minstrels 18 to a fair house, giving satisfaction. The Boy Tramp to a small house 19. Mendelssohn Quintette Club 20—benefit of the Y.M.C.A.—to a crowded house.

OTTAWA.

Opera House (F. A. Sherwood, manager): Bunch of Keys 20 to a large audience. Marietta Nash as Teddy made a hit; rest of co. only fair. The piece is very trashy.

DECATUR.

Smith's Opera House (F. W. Haines, manager): There have been no entertainments since 14, when Hoyt's Hole in the Ground, probably the vilest mass of rubbish on the stage to-day, was given.

STREATOR.

Plumb Opera House (J. E. Williams, manager): Stevens' Dramatic co. week of 26. Criticizing the performance from a popular-price point of view, the quality was all that could be expected. Large business Hoyt's mass of verbiage, A Bunch of Keys, to a good house 19. Baker's Chris and Lena May 2.

PEORIA.

The Grand (Lem H. Wiley, manager): Bunch of Keys 18 to large audience. Booth and Barrett in Julius Cæsar 23 to the largest house of the season, extra chairs being placed in every available space. The performance was the grandest this city has ever seen.

CANTON.

Opera House (C. N. Hinkle, manager): Gage-Thomas-Lloyd co. played to fair houses week ending 4; co. good. Agnes Herndon May 5.

SPRINGFIELD.

Chatterton Opera House (J. H. Freeman, manager): Ada Gray and fair class support in East Lynne 14 to a small house. Star decidedly weak. A Bunch of Keys drew a fair audience 16. Helen Blythe in Only a Woman's Heart 20 and Article 47 to two well-satisfied audiences. Support good.

QUINCY.

Opera House (Dr. P. A. Marks, manager): Fry Concert co. to small audience 17; bad weather. Performance highly enjoyable. J. H. Keene, with a poor supporting co., 20, in Rip Van Winkle, to fair-sized house. Performance very unsatisfactory. Zozo 28.

JOLIET.

Opera House (R. L. Allen, manager): Bunch of Keys 21 to good house. The skit is of a flimsy character, and will not bear criticism. Some of the singing was very good. The Mendelssohn Quintette Club, of Boston 16 to large and fashionable but much disappointed audience. Anne Carpenter was too ill to appear. The audience lost all interest in the entertainment in consequence.

PANA.

Hayward's Opera House (Race and Roley, managers): Corporal Tanner spoke to a large and well-pleased audience 19. Smith's Swiss Bell-Ringers 25-27.

INDIANA.

PERU.

Emerick Opera House (Crume and Parks, managers); The McGibeny Family played to fair business 20-22.

Wallace and Co.'s Show opens May 3 larger than ever.

MUNCIE.

Opera House (H. R. Wysor, manager): Jessie Bonstelle in Trixie, to good house 18. Performance good.

LAFAYETTE.

Grand Opera House (F. B. Caldwell, manager): Carleton Opera co. 14 in Erminie, to poor business; show unsatisfactory. Lillian Lewis 16-17 in Article 47 and As in a Looking-Glass. Audiences small, but appreciative.

HUNTINGTON.

Opera House (Filson and Emery, managers): McGibeny Family played to one of the largest houses of the season and gave the best of satisfaction. Best musical entertainment ever played here.

MADISON.

Grand Opera House (Rea and Shaughnessy, managers): Jennie Calef in American Princess 20, to fair house. Well received.

Item: The Grand will be managed for season 1888-89 by directors of the co. in the interests of the stockholders.

CRAWFORDSVILLE.

Music Hall (Leslie Davis, manager): Lillian Lewis 18-19, to good houses, and audience enthusiastic, having to answer recall after each curtain. The support of Bessie Taylor deserves especial mention, but all were good. Robert Downing May 7; Zitka 16; Rhea 18.

EVANSVILLE.

Opera House (T. J. Groves, manager): Week of 15-22 no attraction. Milton Nobles 25.

Apollo Theatre (John Albecker, manager): Week of 15-22 no attraction. Adelaide Randall Opera co. 22-28.

TERRE HAUTE.

Opera House (Wilson Naylor, manager): Lillian Lewis 21—matinee, Article 47; evening, As In a Looking Glass—to small houses. Co. good.

IOWA.

DAVENPORT.

Burtis Opera House (A. C. Man and Co., managers): There were no attractions this week. Crowded houses greeted the Booth-Barrett night of 21.

BURLINGTON.

Grand Opera House (John C. Minton, manager) Joseph H. Keane in a skit entitled Mrs. Partington and Son Ike 17 before a moderate audience. It was a tame performance. The play is a weak, insipid production and the co. presenting it just the same. The "Deestrict School" by local amateurs filled the house to overflowing.

Item: Prof. Bartholomew, of Equine Paradox fame, is in the city making arrangements to summer his school of horses here.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor): A Soap Bubble to a rather small audience 14; audience fairly well pleased. The Welsh Prize Singers to a small but appreciative audience 17. The co. merited a full house.

DES MOINES.

Grand Opera House (W. W. Moore, manager): House dark since last, excepting Booth and Barrett in Othello 18, playing at advanced prices and filling house. Lizzie Evans May 4-5.

Foster's Opera House (William Foster, manager): House dark since last letter. Frank Daniels' Little Puck May 9.

Capital City (H. J. Ranson, Manager): Kickapoo Indian Exhibition took this house 16 and will hold same three weeks.

OSKALOOSA.

Masonic Opera House (G. N. Beechler, manager): Frederick Warde appeared as Gobbo in The Gladiator 13 to a large, select and very enthusiastic audience. Lizzie Evans May 3.

KANSAS.

TOPEKA.

Crawford's Opera House (L. M. Crawford, manager): The sale of seats for the engagement of the Booth-

Barrett co. 13 amounted to nearly $3,000, which, considering the size of the house and other causes, is little less than phenomenal. The play was Othello. Barrett as Othello and Booth as Iago were listened to by the finest audience ever in a Topeka theatre.

Items: I desire to acknowledge especial courtesies from Arthur B. Chase, the manager.—Frank Daniels gave us his latest efforts in Howard Taylor's Little Puck 16.

FORT SCOTT.

Opera House (W. P. Patterson, manager): Baird's Minstrels drew fair-sized house 19; performance only fair. The Leech Brothers made quite a hit.

Item: It is reported that Baird's Minstrels disbanded here to-day. The co. is still here.

SALINA.

Opera House (T. L. Bond, manager): House dark and liable to remain so for some time. Nothing booked. The tourists were booked for 25, but had trouble with Manager Crawford, of Topeka, and canceled the whole circuit. J. W. Baird's Minstrels 12 was the last attraction and played to a good house.

Items: Mrs. Baird, who manages her husband's minstrels, was taken ill after leaving Denver and obliged to return home to Portland, Oregon.—The two new opera house schemes seem to be sleeping soundly. Our local management will not play on percentage; a co. must rent or not play.

WICHITA.

Crawford Opera House (L. M. Crawford, manager): J. S. Murphy presented Kerry Gow to fair house 13, and seemed to give satisfaction. Booth and Barrett gave two performances 14, presenting Julius Cæsar at the matinee and Othello at night; the capacity of the house was tested on each occasion and the receipts were the largest known in the history of this city.

Items: Nearly all the adjoining towns furnished their coterie of visitors to the Booth and Barrett performance. Ticket speculators were on hand and demanded as high as $10 for choice seats.—John W. Carroll (J. S. Murphy's manager) informed me that their business in the South was excellent.—The Convict's Oath is on at the Museum.

McPHERSON.

McPherson Opera House (E. H. Heithecher, manager): Edith Dirstine Dramatic co. 17-18, to fair business; co. nothing extra.

OTTAWA.

Opera House (D. K. Emerson, manager): J. M. Baird's Minstrels to small house; rain. Co. first-class.

KINGMAN.

Garfield Opera House (Nickell and Smith, managers): J. S. Murphy in Kerry Gow played to light house 14. J. S. is not an improvement upon the old-time Joe, by any means.

HUTCHINSON.

Opera House (W. T. Atkinson, manager): J. S. Murphy in Kerby Gow 17 to a fair-sized audience. Mr. Murphy's acting elicted much laughter, but little applause. Lena Loeb, mind-readers, etc., drew poorly 18-19.

LEAVENWORTH.

Crawford's Opera House (L. W. Crawford, managers): Edwin Booth and Lawrence Barrett, 16, in Othello. The audience, though only fair in size, was a very appreciative one. The engagement was the greatest treat of the season. F. J. Farren in A Soap Bubble, 21.

KENTUCKY.

PADUCAH.

Morton's Opera House (John Quigley, manager): Adelaide Randall Comic Opera co. 16-17, and Pete F. Baker 19, to good business.

MAINE.

PORTLAND.

Theatre: The Hanlons in Le Voyage en Suisse to good business 16-17. Show less attractive than last season. The Wheel Club Minstrels had two big audiences 19. Cora Tanner in Alone in London drew two large and most appreciative audiences 20-21, and the piece was warmly applauded. Miss Tanner's abilities are of a high order, and she merited the recalls given her.

City Hall: Haverly's Uncle Tom's Cabin did a good business 20-21, and gave a very good show.

Items: Acting Manager Sloan, of the Hanlons, was decidedly courteous.—W. L. Sinn was in town with the Alone in London co.—Margaret Mather is booked for three performances.—A member of the Alone in London co. got into trouble during the co.'s engagement here, and richly deserved the chastisement he got.

BANGOR.

Opera House (Frank A. Owen, manager): Cora Tanner, supported by a superb co. in Alone in London to three big houses, 16-18. Excursion trains were run from surrounding towns to accommodate those wishing to attend. Wilbur Opera co. week of 23.

MASSACHUSETTS.

SPRINGFIELD.

Gilmore's Opera House (W. C. Le Noir, manager): Mestayer in We, Us & Co. 16; fair house. Sol Aiken's fun as the veterinary lacks the unctuous quality of Ezra Kendall, but Gus Bruno is as ludicrous as ever, and Theresa Vaughn's many charms have all their old potency. Spenser's Little Tycoon returned 17; large and enthusiastic house. Although but her second appearance, Catherine Lingard played Violet with an unaffected simplicity decidedly refreshing and sang exceptionally well, while Fred Lennox should not be forgotten. Abbey's U. T. C. 18; small business. Aside from Kate Partington and Gus Wallace co. rather yellow. Hearts of Oak 19: good house. Hearne was missed, but Harry Courtaine, Phineas Leach and Charles H. Clark succeeded admirably in bringing out the heart's interest of the old standby. Maud Banks in Her Evil Genius 20; small audience. Miss Banks' work was in her usual studious vein, and the support of Murray, Connor and Yearance good, but perhaps too suggestive. Den Thompson 27.

Items: Henry J. Goodnow, manager of the Si Plunkard co., and May Hall, of the Palace Theatre co., were married here 16.—Den Thompson and family are visiting at Swanzea, N. H., the locality he has almost immortalized.—Little Tycoon closes season at Brooklyn 28.—Mestayer's latest dramatic effort, A Master Stroke, is said to be rightly named by those who have been favored with its perusal.—Prima Donna Lilly Post's treatment of Willard Spenser was very unprofessional. Instead of rejoining the co. at New Haven, Miss Post wired Mr. S. that she intended to take a trip to California, and requested her trunks, offering at the same time to make terms with him for next season. Mr. Spenser has wisely concluded (whatever he may think of Miss Post as an artiste) that he cannot afford to disappoint the public, and will probably continue Miss Lingard as Violet next season.

HOLYOKE.

Opera House (Chase Brothers, managers): Hearts of Oak to a fair house 14. Charles H. Clark in his old part of Uncle Davy, and Phineas Leach as Owen, were well sustained characters. Tot Winter, as Little Chrystal, was full of life and earnestness. The clever Henneusy Brothers, Frank and James, did but a small business with their minstrels 16-17. Abbey's U. T. C. co., as usual, drew like a porous plaster 19. Kate Partington is a first-class Topsy, and her songs, dances and solos were by all odds the features of the performance. Two Old Cronies 27; Wilbur Opera co. 30, week.

Items: Your correspondent desires to thank Willard Spenser for the many courtesies extended him when visiting Springfield the evening of 17 to witness the performance of The Little Tycoon.—Lilly Post has been succeeded by Catherine Lingard, formerly of Mme. Janauschek's co., a young lady who possesses an excellent voice, and whom Manager Spenser looks upon as a rising artiste.—I have read with much regret of the severe illness of Percy Lorain, and only hope that the reports of her condition have been greatly magnified.—Dan Wolfe whispered to me on the quiet that Laura White was not only the coming soubrette, but that she had "got there" already. She reminds me of Helen Sedgewick.

AMESBURY.

New Opera House (C. W. Currier, manager): Beacon Lights, booked for 17, unable to appear on account of an injunction served on the manager of the co. Joseph Murphy in Shaun Rhue 19, to good business. Sam'l of Posen May 2; Dixey in Adonis 5; Dan'l Sully 7.

Items: Manager Currier is to be congratulated on the splendid attractions he is giving us.—Our recent fire hasn't caused any depression in business.

WORCESTER.

Theatre (Lillie Wilkinson, manager): Business of past week very light. A Great Wrong Righted and Herne's Hearts of Oak were the attractions. The Hanlons in Fantasma 26-28, and Le Voyage en Suisse 30-May 1; Dixey in Adonis 2; Henshaw and Ten Broeck in Two Old Cronies 4-5. Mrs. Wilkinson takes a benfit 10, when Maud Banks will give her new play, Her Evil Genius.

Bristol's Dime Museum continues to offer good attractions to full houses.

Items: The new fire curtain is up at the Theatre. Mr. Clifford, the treasurer of the Theatre, had an offer to return to the stage from the Two Johns comb., but declined.—Mr. Marden, son of Mrs. Wilkinson, who has had charge of the stage for some years past, has had charge also of the office since Mr. Wilkinson's death.—There is talk of using the Rink this Summer for light opera.

ATTLEBORO.

Livingston and Allen's Premier Minstrels, a new co. organized in this town, made its first appearance before the public of Mansfield last Wednesday evening. The hall was comfortably filled, and an excellent programme was given.

TAUNTON.

Music Hall (A. B. White, proprietor): Prof. Churchill in dramatic readings entertained a large audience 16. The concert given by the Symphony Orchestra 17, was largely attended by a very critical audience. Ranch 10 to large house 18, giving good satisfaction. Mestayer's We, Us & Co., 21, to good house.

Items: Ranch 10 co. closed season at Amesbury, Mass., 21.—Mestayer is going to shelve We, Us and Co. and play Tobogganing altogether.

WALTHAM.

Music Hall (W. D. Bradstreet, manager): Salsbury's Troubadours played here this week. Nellie McHenry and Frank Blair, the former as bright and charming as ever, give the whole show, the efforts of the others being simply tiresome. Gorman Brothers' Minstrels gave good show to fair business 20; Skipped 28; Abbey's U. T. C. co. May 4.

HAVERHILL.

Academy of Music (James F. West, manager): Joseph Murphy 16 to fair houses. Salsbury's Troubadours 18 gave good performance to a large house. Hanlon Brothers' Voyage en Suisse 21 to a crowded house. Good performance. Boston Banjo, Guitar and Mandolin Club 22 to large and fashionable audience. Amateur Mikado co. 2; Howard Specialty co. 28; Hanlon Brothers' Fantasma 30-May 2.

NORTHAMPTON.

Opera House (William H. Todd, manager): Abbey's U. T. C. co. drew two good houses 21. The people are getting tired of the play.

Item: Manager Todd has just had hung, in accordance with the Fire law, an asbestos fire-proof curtain, made by the Asbestos Packing Co. of New York., and rigged by Donald McKenzie, stage carpenter of the Metropolitan Opera House.

LOWELL.

Music Hall (A. V. Partridge, proprietor): Little Nugget comb. 17 had fair audience. Le Voyage en Suisse 19; crowded house. Humming Bird 20. Nellie McHenry was at her best, and Frank B. Blair ably seconded her. Skipped 21; average attendance. Black Flag 23-24; Frank Maye 30-May 1.

Huntington Hall (John F. Cosgrove, manager): Wilber Opera co. had successful week. Margaret Mather May 1.

NEWBURYPORT.

City Hall (George H. Stevens, agent): Skipped 17 to small business. Poor cast. Beacon Lights canceled 24—coming in later.

MILFORD

Music Hall (H. E. Morgan, manager): Mestayer's We, Us & Co. to fair sized audience 20. Denman Thompson in The Old Homestead 28 to good business.

LAWRENCE.

Opera House (A. L. Grant, manager): Skipped 16 to small house. Joseph Murphy 17-18 to two large audiences. The Donagh, Mr. Murphy's new play, is better than Shaun Rhue. It has several strong scenes, and is above the usual run of Irish dramas. Stella Teuton gave excellent support. Co. good. Hanlons' La Voyage en Suisse drew a large audience 20. Co. fair. Margaret Mather 30; Alone in London May 4-5.

MARLBORO.

Music Hall (H. W. Riley, manager): T. P. and W.'s Minstrels played to a packed house 21, pleasing everybody. Beacon Lights 28.

Item: Music Hall, Hudson, has been leased to the militia company and will not be used hereafter for show purposes.

BROCKTON.

City Theatre (W. W. Cross, manager): T., P. and W.'s Minstrels gave a good performance to a full house 16. Fantasma to large and well-pleased audiences 18-19; co. first-class. Frank Mayo had a good house to witness Nordeck 21. Erminie co. 28; Dan'l Sully May 1.

FALL RIVER.

Academy of Music (Thomas R. Burrell, manager): Hanlons's Fantasma 16-17 gave satisfaction and attracted large houses. W. H. Powers' co. 18 in The Ivy Leaf. Business large. Joseph Murphy 27-28.

Items: Manager Arnold, of the Central Musee, who I reported as having disappeared last week under a cloud, put in an appearance the first of the week, and paid part of his creditors. He says he will pay all claims in full in the near future.—Manager Burrell has been confined to his house for several weeks and is reported to be in a bad condition. Overwork.—The Central Musee is closed for good.—Hanlons' Voyage en Suisse co. closes in this city May 12.

NEW BEDFORD.

Opera House (John P. Moulton, manager): Atkinson and Cook's Dramatic co. all last week to fair business.

People's Theatre (William E. White, manager): Prof. Carpenter, mesmerist, to rather small houses all last week.

Items: Justin Adams has purchased Mr. Atkinson's interest in the Atkinson and Cook co., and after June 1 the firm will be Adams and Co.—Hoyt's Brass Monkey will receive its first representation in this city about middle of May.

LYNN.

Music Hall (James F. Rock, manager): Richard O'Gorman in Human Nature closed season here 16 to a top heavy house. Gorman's Spectacular Minstrels 18; small audience. T. P. and W. 19 to big business. Salsbury's Troubadours 21 to good business. Aside from Nellie McHenry the co. is poor, and the play is rubbish. Erminie 27.

Items: T. E. Harper has left John S. Moulton's forces and gone to the Grand Opera House, Cleveland.—M. E. Simpson goes to the Westminster Musee, Providence, this week.

MICHIGAN.

DETROIT.

Good houses greeted W. C. Coup's Equescurriculum and Elliott's London Novelties during the entire week at White's Grand House. The Elliott Family performed many daring and difficult feats on unicycles, bicycles and roller skates. Next week, Conried Opera co., followed by the Agnes Wallace-Villa comb.

At the Detroit Opera House the gorgeous production of She filled the house during the entire week. The stage settings and mechanical effects were superb and undoubtedly the finest ever witnessed here. The Ustane of Loie Fuller was a capital representation and she quite drew the audience to her by her arch, simple manner of capturing a husband. Miss Fuller acted in a naive vivacious manner, and sang exceedingly well. The She of Laura Clement was acted with considerable dramatic force and good effect, and she sings with exceeding sweetness. The other characters were all in good hands.

At Whitney's The Magic Talisman had a very successful week's run and Alfred F. Miaco kept his audiences in roars of laughter. His support was good and the specialties of Fanny Quishman and Charles and Gertie Seamen met with a flattering reception. Next week, Mam'zelle.

Items: Charles B. Poore and Maude Harris, (Mrs. Poore) of Detroit, have signed with Manager S. W. Brady, of Toledo, for his Little Nugget co., beginning July 1.—Alice Ives' play, Lorine, is now under rehearsal, and will be given here the first week in May. Libbie Graboushi will appear in the title role at a benefit given her by the Warde Dramatic Club.

GRAND RAPIDS.

Powers' Opera House (Fred G. Berger, manager): Ida Van Courtland, with a co. of more than average merit, produced a number of old emotional plays during the week before audiences not as large as they were enthusiastic. Cheap prices reigned. This co.'s engagement lasts another week. Booth-Barrett in Othello May 3.

Redmond's Grand (C. H. Garwood, manager): Floy Crowell in Howard P. Taylor's Infatuation, Jess and East Lynne filled in the week successfully. Miss Crowell is the possessor of good looks and a great degree of talent, and pleased audiences which averaged fair throughout the engagement. Scorer-Willard co., 23, week.

People's Theatre (G. Henderson, manager): Uncle Tom's Cabin, with the free use of paper, was seen by crowds all week. The performance seemed to please the auditors. His Other Wife, 23—week.

LANSING.

Opera House (M. J. Buck, manager): Frank Jones in Si Perkins, 18, to a good house. The co. disbanded here for the season.

COLDWATER.

Tibbets Opera House (George Klock, manager): Roger's Royal Court Comedy co. the past week to good business and best of satisfaction. John Murphy May 1, Bad Bay co. 12, Scanlan 19.

BAY CITY.

Grand Opera House (Clay, Buckley and Powers, managers): Si Perkins 14 to small house. Griener's Bad Boy co. also played to slim business 17. Booth and Barrett next attraction.

MISSISSIPPI.

MERIDIAN.

Opera House (Mrs. S. A. Ragsdale, proprietor): The Huntley-Gilbert co. will play here 23—week, at popular prices.

Item: Clayton and Hibbard, of St. Louis, are painting a handsome drop-curtain for the Opera House.

MINNESOTA.

MINNEAPOLIS.

Grand Opera House (J. F. Conklin, manager): The Bostonians in Ideal opera, week of 16, played to large business. The most artistic performance was The Poachers, in which Marie Stone sang brilliantly. Juliette Corden was superb in Mignon and Fra Diavolo. McDonald, Karl and Frothingham were received with great favor. And Barnabee was everybody's friend and joy. Repertoire included Fatinitza, Mignon, Fra Diavolo and The Poachers.

People's Theatre (W. E. Sterling, manager): Antietam; or, The Spy of South Mountain, has been given this week to packed houses, in benefit of local military companies.

Items: Great regret was felt here at the untimely death of Lilian Olcott, whose acting at the Grand last Fall created much enthusiasm.—Barnabee, Karl and McDonald have the reputation of being great billiard fiends. People say that if they are not at the theatre they are hovering over the billiard-balls counting up "scratches" against each other.—The Hennepin Avenue Theatre is still a dreary solitude. Men come and men go, but they don't succeed in getting control of it. Meanwhile the late lamented Sackett is said to be making money very rapidly in Omaha and Kansas City. In the latter place he has pooled his issues with Mrs. Tom Thumb, the widow's mite, or the mite of a widow, as you please.

DULUTH.

Grand Opera House (John P. Condon, lessee and managers): Lizzie Evans opened a two-nights' engagement 20 to a good house.

WINONA.

Opera House (George B. Russell, manager): Frederick Ward 18, in Virginius. He gave a fine rendition, and received several calls before the curtain. Support strong.

ST. CLOUD.

Opera House (C. F. Macdonald, manager): Annan and Mayall, readers and impersonators, failed to draw a house 17, so did not show. Matilda Fletcher lectured on "The Way of the World" 19, to a large audience.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): James O'Neill presented Monte Cristo week 16, to good houses and well-pleased audiences. Mr. O'Neill is a magnetic and sympathetic actor, and an ideal hero as Edmond Dantes, his earnest determination in every phase of the character wins his audience and interests them from the opening to the end of the play. The Noirtier of J. W. Shannon is a fine piece of acting. May Wilkes sustained the role of Mercedes admirably, making a very favorable impression. Carroll Fleming is a promising young actor, playing the role of Albert commendably well. The co. is excellent. The Bostonians week 23.

Olympic Theatre (Edwin P. Hilton, manager): Week 16 the Wallace Sisters Burlesque co. presented Aladdin and Nancy Strap, giving a good performance to very fair week's business.

MISSOURI.

KANSAS CITY.

George M. Wood produced his version of Jekyll and Hyde at the Warder Grand Monday evening, playing a week's engagement to good business. Mr. Wood's version of Mr. Hyde is not as repulsive and deformed as Mr. Mansfield's. Marguerite St. John as Florence Jekyll did conscientious and effective work. The support was good.

C. R. Gardiner's Zozo, the Magic Queen, opened Monday evening at the Gillis, and played a successful week's engagement. The hit of the evening was the dancing of the little pickaninny.

The Reilly and Wade Specialty co. gave a good performance at the Ninth Street Theatre and played to big houses all the week.

Gossip: Blanche Judah, the pretty daughter of Manager Judah, of the Ninth Street Theatre, was an active participant in the Kirmess at the Warder Grand. She is a clever and graceful dancer, and received a large number of floral offerings.—Charlie Thomas, associate manager of the Gillis, has leased the Music Hall Summer Gardens, and a season of light opera will be given, commencing June 1.—Frank Daniels and M. H. Hudson, manager of the Coates Opera House, came to an amicable agreement *in re* the canceling of the former's engagement at the Coates last week, owing to the condemnation of the opera house. Mr. Daniels signed for an engagement next season.—It is the intention of the owners of the Coates to rebuild the house from the foundation up, and when completed will be a bijou of a house.—Kate Castleton, husband, maid and dog left Monday morning for Oakland, Cal., her home, where she will remain for some time, then go to England. Miss Castleton states that the divorce proceedings instituted in Chicago some time since have been quashed, and that she and Harry Phillips, her husband, have "made up."—Eddie Fay, Kate Castleton's clever comedian, has been re-engaged for her skit, A Paper Doll.—Miss Deaves, of Arthur Rehan's co., has been engaged for Miss Castleton's co. next season.

SEDALIA.

Opera House (Dr. H. W. Wood, manager): The tour of Florence Hamilton came to an end before reaching Sedalia, hence no My Husband performance 12. J. S. Murphy in Kerry Gow 25.

MOBERLY.

Apgar's Opera House (C. P. Apgar, lessee): Helen Blyth's co. played to small houses in Only a Woman's Heart 17 and l'Article 47 18.

Hegarty's Opera House (Bowers and Reis, lessees): Mestayer's Tourist co. played to fair-sized audience 20.

ST. JOSEPH.

Tootle's Opera House (R. S. Douglas, manager): Booth and Barrett appeared 17 in Othello before an audience that taxed the capacity of Tootle's. The best people of our own and surrounding cities turned out and St. Joseph did her full share. Frank Daniels with fair co. 18 in Little Puck to good business. I understand Little Puck had some literary merit as originally written, but Daniels chopped it all out for horse-play.

Items: Two young fellows speculated a little on Booth-Barrett tickets, and purchased among others the most desirable box in the theatre. They held it, however, at exorbitant figures, and at 8 P. M. it was still on their hands. So just before the curtain rung up they sent five strapping darkeys up to the door to occupy the box. The darkeys showed plainly their mission, but insisted on being seated in the box or the purchase money back, which latter course Manager Douglas preferred. When received they promptly turned it over to their employers in the contemptible ruse. The latter parties have been pretty thoroughly shown up, and being "society men" feel that they have recovered their money at heavy cost. Managers Douglas and Chase, too, pronounced it the most contemptible trick ever played in their experience.

NEBRASKA.

OMAHA.

Opera House (Thomas F. Boyd, manager): Wilson and Rankin's Minstrels to good business, 13-14. George Wilson is an Omaha favorite. Master Duval's contortion act won much applause. T. J. Farron in A Soap Bubble 16-17 had fair audiences. The barber shop scene was uproariously funny, and the triple character of Ed. J. Connelly was clever. The Bubble Quartette was unusually good. Frank Daniels in Little Puck 20-21 was a paying engagement; Gus Williams 27-28.

Grand Opera House (J. D. Jones, assistant manager): The Rajah to only fair houses 13-14. Charles Dickens, Jr., in Readings 17 to select audience. Conried Opera co. 18-19 to a large and fashionable patronage. The debut here of Louise Bianchi as Gilda and Saffi was a pronounced success. Barrow and Staley co. 21-21; Eunice Goodrich Dramatic co. 23—week.

People's Theatre (J. J. Seldon, manager): Has had no cause to complain of rival attractions this week.

Eden Musee (William Lawler, manager): As usual has had thronged attendance at every performance.

HASTINGS.

Kerr Opera House (Dave Taggart, manager): Conried's Gypsy Baron co. to immense audiences (date not given). The co. gave satisfaction throughout and received applause. Gus Williams May 2; Frank Daniels 7.

NEBRASKA CITY.

Opera House (W. D. Sloan, manager): Spooner Brothers' Comedy co. 16 week, presenting The Octoroon first night. The co. is well balanced throughout, and gave satisfaction. Kate Bensberg Opera co. 27.

LINCOLN.

Funke's Opera House (Crawford and McReynolds, managers): Wilson and Rankin presented a fair programme, 16, but outside of Mr. Wilson and Master Duval, the co. was not specially attractive.—Conried's co. presented, 17, about as fine an opera as it has been my good fortune to see. The stage settings were fine and the co. excellent.—T. J. Farron in Soap Bubble had fair business, 17, and Frank Daniels in Little Puck, 19, increased, if possible, his popularity in this city.

People's Theatre (R. S. Browne, manager): Ten Nights in a Barroom was given here, 17-18. House dark for remainder of week.

Item: Wilson and Rankin's Minstrels will close in Chicago, 23. J. G. Pringle joined Spooner co. here.

PLATTSMOUTH.

Waterman Opera House (J. P. Young, manager): Welsh Prize Singers, 16, to a fair-sized house, and gave a very artistic performance. Eunice Goodrich, 19-21, to fair business.

NEW HAMPSHIRE.

DOVER.

City Opera House (George H. De Meritt, manager): Ullie Akerstrom in a repertoire of plays did a phenomenal business week of 16. The house was packed solid to the doors six nights and a matinee. Miss Akerstrom is a clever little lady, and a graceful and refined dancer. Her support was fairly good.

PORTSMOUTH.

Music Hall (J. O. Ayers, manager): Beacon Lights co. 18, to small house. This co. did not create much excitement. A former member followed the co. here, and succeeded in coming to blows with the manager, his alleged object being to recover the amount of play due him. Failing to secure satisfaction with his fists, he had a warrant issued, but the officer who was to serve it did not succeed. Frederic Bryton in Forgiven, 20, to light house.

NASHUA.

Theatre (A. H. Davis, manager): Two Old Cronies, 17; they were received so well by the large audience present that a certain date (28) was made.

MANCHESTER.

Opera House (E. W. Harrington, manager): The Lucier Family appeared with local talent at a sacred concert, 15. A large and well-pleased audience saw the Hanlon's Voyage en Suisse, 18. Star Specialty co. 27, N. S. Wood May 2, Fantasma 3-5.

CONCORD.

White's Opera House (B. C. White, manager): Nothing this week. Margaret Mather, 24, and Thatcher, Primrose and West, 25, to fair business.

NEW JERSEY.

NEWARK.

Newark Theatre (H. C. Miner, proprietor): E. H. Sothern opened at Miner's Theatre 23 to a large audience, in The Highest Bidder. The cast is good and the play well put upon the stage. Young Sothern has inherited his father's ability in a marked degree. For the week of April 30 Paul Kauvar. A letter has been addressed to Col. William M. Morton, the affable resident manager of Miner's Newark Theatre, proposing to him a complimentary benefit. Among the signers of this pleasant communication are Governor Green, Hon. George A. Halsey, Mayor Haynes, Hon. William McAdoo, Comptroller Quinn, Senator McPherson, Schuyler B. Jackson and many others. Colonel Morton expresses his grateful appreciation of the compliment, and names Miner's Theatre on Saturday evening, June 9.

Grand Opera House (H. R. Jacobs, proprietor): Peck's Bad Boy was the attraction at the Grand Opera House 23, week, and delighted a large audience. Corinne 30.

Waldman's Opera House: Parson Davies' big specialty co. commenced a week's engagement 23. William Muldoon, the champion wrestler, is one of the attractions.

PATERSON.

Jacobs' Opera House: Edmund Collier, in a round of historical plays, was only fairly successful. This week Denier Pantomime co. Local Lodge B. P. O. E. benefited afternoon of 17, the attraction being Jim the Penman, which drew a good house at advanced prices.

People's Theatre (A. Philion, manager): Foreman and Morton co. in Cuban Spy and Hermit of '76 to fair business. This week Kernell's Comedy co. in Two Fine Ducks.

TRENTON.

Taylor Opera House (John Taylor, manager): The same cast as rendered Jim the Penman early in the season produced the play again 16. Blind Tom played to a medium house 19. Oliver Byron played The Inside Track and Hero 20-21, to large house. The plays were presented by strong casts. Hardie-Von Leer 26-28; Held by the Enemy 30; Emma Abbott May 1-2.

NEW YORK.

BUFFALO.

Academy of Music (Meech Brothers, managers): D. E. Bandmann's Version of Dr. Jekyll and Mr. Hyde drew rather meagre audiences 16-18. Emma Abbott followed with three nights of opera before near full houses. The present week's attraction is She.

Court Street Theatre (H. R. Jacobs, manager): True Irish Hearts, in which J. P. Sullivan and Kitsy Coleman appear to advantage in the dancing line, was pretty well patronized. Pat Rooney opened 23 in Pat's Wardrobe.

Grand Opera House (H. R. Jacobs, manager): Business was not very flush for the Redmond Barry co. in Herminie during last week. Zitka follows.

At Bunnell's: The Agnes Wallace-Villa co. was last week's attraction. Business good. They are succeeded by an old timer, Ten Nights in a Bar Room.

Professor Lambrecht and an olio co. furnished entertainment at the Adelphi. Juleene's Mephisto Novelty comb. week of 23.

ROCHESTER.

Grand Opera House (P. H. Lehnen, manager): Adonis, with Dixey in the lead, was the attraction 16-18, and fine audiences were present. The Rentz Santley Burlesque troupe 19 to good house; inferior performance. Vernona Jarbeau in Starlight to fairly good business 20-21. Murphy and Murray 27-28.

Academy of Music (Jacobs and Proctor, managers): The Two Johns to large audiences last week. This week One of the Bravest.

Casino: Business light the past week. This week the New York Specialty co.

Item: The many friends of that sterling old actress, Mrs. W. G. Roade, will be pained to hear that she is at the point of death at her home in this city. She is gradually sinking under the weight of years, and has been in a stupor for several days.

ALBANY.

The business of Held by the Enemy at the Leland last week was a repetition of the opening night—large audiences attracted throughout. Viola Allen played Rachel, and made a very favorable impression. Minnie Dufree was also excellent, and can give her predecessors points in certain phases of Susan.

Dixey in Adonis came on Thursday of this week, and She is underlined for all of next.

Casper the Yodler, as exemplified by Charles T. Ellis, was a drawing power at the Museum last week. The Elks had a big house on Friday afternoon, and gave a social session in the evening in celebration of the event. The Kindergarden is here this week, and the opening house Monday night was large. Next week, Frank I. Frayne.

TROY.

Rand's Opera House (E. Smith Strait, manager): Jim the Penman 20-22 to large attendance. Murray and Murphy in Our Irish Visitor, 23; Dixey, 24-25; Professor Van Arnum's Children's Carnival, 26; Vernona Jarbeau, 27; Lotta, 28. Benefit of the attaches of the house May 2. Ezra Kendall will appear.

Griswold Opera House (Jacobs and Proctor, managers): J. J. Dowling's co. presented Never Say Die to crowded houses past week. Two Johns current week. One of the Bravest next.

AMSTERDAM.

Opera House (A. J. Neff, manager and proprietor): Rentz-Santley Burlesque co. 17, to fair business; a rotten show. Pat Rooney and an excellent co. 18, in Pat's Wardrobe to a large and pleased audience.

Items: A notice having been published in the New York papers stating that Mr. Rooney was rotten-egged, etc., in this city is without foundation. Several persons went to the show to create a disturbance. When Mr. Rooney made his appearance a cabbage was thrown upon the stage with a card attached, reading "Compliments of the people whom you misrepresent." Rooney was struck dumb for a moment and immediately ordered the curtain to be rung down. The men were immediately ordered out and the play proceeded.

Potter Opera House (N. S. Potter, manager): Ashley Drayton co., which was to have appeared here last week, stranded and failed to connect.

SYRACUSE.

Wieting Opera House (P. H. Lehnen, manager): Rentz-Santley co. drew fair house, 18; miserable show. Dixey in Adonis packed the house, 20-21, at advanced prices. Murray and Murphy, 26.

Grand Opera House (Jacobs and Proctor, managers): One of the Bravest drew the usual large audiences, 16-21. McCarthy's Chinese impersonation I consider superior to Parsloe's. This week, C. T. Ellis; next, Kindergarten.

Items: Mrs. Pat Rooney arrived here, 15, and by tears, entreaties and bouquets induced her daughter Katie to leave One of the Bravest co. 16, and go with her to New York.—I wrote you last week that George Larsen had joined Little's World co., but the compositor got it "Waifs of N. Y. co."

POUGHKEEPSIE.

Collingwood Opera House (E. B. Sweet, manager): The Lillian Kennedy Comedy co., 16, and week to good business. Miss Kennedy made an excellent impression, and was ably supported by Alfred Kelcey. Nellie Heywood deserves commendation for effective and careful character-work. May Jennings, a clever young lady, played her parts in a very neat and dainty manner. Miss Jennings displays talent of a high order. Agnes Wynne did extremely well. H. J. Smith, W. H. Danvers and Rowe were all satisfactory. Jim the Penman, 26.

Items: H. W. Brown leaves the Lillian Kennedy co. shortly in order to study.—H. Brooks Hooper, manager for Lillian Kennedy, made many friends here. Manager Sweet's portrait in crayon now adorns the lobby. Miss Kennedy gave a reception and supper to her friends, 19, who reciprocated by presenting the lady with an elegant gold-headed silk umbrella.

LYONS.

Parshall Memorial Hall (D. S. Chamberlain, manager): Pat Rooney played to large audience, 20, for the benefit of Active Hose co. Rooney distinguished himself on this occasion. Nat Goodwin, 26.

LITTLE FALLS.

Cronkhite Opera House (Burger and Cronkhite, managers): Pat Rooney 16 played to large and well-pleased house, Josie Rooney admirably filling Katie's place.

ITHACA.

Hilgus Opera House (D. L. Hilgus, manager): Gillett's Held by the Enemy 17, Verona Jarbeau in Starlight 10, Maria Prescott 20, all to good business. Redmond and Barry in Erminie, 28.

Item: Jarbeau played to largest house of the season, and after the performance was serenaded at her hotel by the Cornell students.

OLEAN.

Opera House (Wagner and Reis, managers): A very pleasing rendition of Romeo and Juliet was given by Marie Prescott, 16, before a pleased and cultivated audience. R. D. McLean as Romeo shared honors with the star; fair support. Helen Adell, 28—week.

PORT JERVIS.

Opera House (George Lea, manager): The Port Jervis Amateur Opera co. in Chimes of Normandy, 26-27.

Carrie Tutten and Harry Peppe, in Nan's Acre Lot, 28. Ethel Tucker co. week of April 30.

Items: Handsome new drop-curtain at our Opera House by Chicago artists. The Aiden Benedict co. played to fair business recently, but performance was mediocre.

AUBURN.

Academy of Music (E. J. Matson, manager): Dixey in Adonis did a large business 19; best co. of its size ever seen here. Only a Farmer's Daughter to fair business 20.

OSWEGO.

Academy of Music (Wallace H. Brisbie, managers): Palmer's Jim the Penman co. 17 to fair business. Everybody pleased. William Stafford as Sam'l of Posen 19 was a howling failure. Russell Bastett, advertised in the part, did not appear owing to trouble in the co.

KINGSTON.

Opera House (C. V. DuBois, manager): The Main Line 17-18 to fair and appreciative audiences. The co. is good and the play was well staged. Alice Allen, the star, bids fair to make her mark. She is pretty and piquant and possesses ability.

MATTEAWAN.

Opera House (W. S. Dibble, proprietor): Atkinson's Peck's Bad Boy co. played to fair business, 18; poor show.

LOCKPORT.

Hodge Opera House (J. A. Heintz, manager): Dion Boucicault played The Jilt to a small house 17; pleased all. The race course scene was very exciting and received a recall.

UTICA.

Opera House (Jacobs and Proctor, lessees and managers): Jim the Penman co. 18 to a magnificent house. May Brookyn as Mrs. Ralston did some fine acting. George Edgar as James Ralston could not have been improved upon, and Wright Huntington finely sustained the part of Louis Purcival. The remainder of the cast was good.

NIAGARA FALLS.

Park Theatre (J. J. McIntyre, manager): Only a Farmer's Daughter 18 to fair business. Past Redemption was given on 19 by local talent.

CANANDAIGUA.

Kingsbury's Grand (S. Kingsbury, manager): Held by the Enemy opened week, followed 17 by Marie Prescott in Romeo and Juliet. Both had fair houses. Only a Woman's Daughter had a slim attendance 19. Pat Rooney in Pat's Wardrobe came 21; fair house. Under the Gaslight May 7.

PENN YAN.

Opera House (George R. Cornwell, manager): Barlow's Minstrels gave a good performance to light business 18. Redmond-Barry co. in Herminie 23.

COHOES.

Harmony Opera House (P. J. Callen, manager): Frank Mayo in The Royal Guard 14; largest house of the season; characters well taken, especially the Constance of Francis Graham. Frank Martin's Lewis Riel co. for three nights 19 to poor houses.

Items: A petition is out with 250 names on it for the return of Mayo on some night other than Saturday.—The Riel co. will probably disband here, as they had to borrow money to get here. They have played to very poor houses.

BINGHAMTON.

Opera House (J. P. E. Clark, manager): Monroe and Rice in My Aunt Bridget 16 to very good business. Verona Jarbeau 17 and Held by the Enemy 19; both to good houses.

OWEGO.

Wilson's Opera House (S. F. Fairchild, manager): The Rinehart Sisters played to good business week of 16. The little ones are clever.

ELMIRA.

Opera House (W. E. Bardwell, manager): The Cornell University Glee and Banjo Clubs of Ithaca, N. Y., 21, to small business, giving quite a pleasing entertainment.

Madison Avenue Theatre (Wagner and Reis, manager): Ezra F. Kendall in A Pair of Kids drew a fair house 16. Vernona Jarbeau as Starlight gave a highly pleasing performance 18. Ethel Tucker 30-May 3.

ONEONTA.

Metropolitan Theatre (J. H. Odekirk, manager): Mora in repertoire consisting of Dad's Girl, Firefly, The Little Detective, An Unequal Match, Hidden Hand and Jack Sheppard played to large business week of 16 and gave satisfaction. Kendall's Pair of Kids 30.

Item: Manager Williams published a card from the author stating that Mora had the right to play Dad's Girl in the New England, New York and Pennsylvania circuits. He also stated to your correspondent that he considered THE MIRROR the best dramatic paper published.

SENECA FALLS.

Daniels' Opera House (Milton Hoag, proprietor): Marie Prescott and R. D. McLean in Romeo and Juliet played to a large house on Thursday evening, 19, and gave excellent satisfaction. William J. Johnston as Mercutio was especially fine. Ethel Tucker 23, week; Turner's Under the Gaslight May 5.

OHIO.

DAYTON.

The Grand (Reist and Dickson, managers): The Elks' second annual entertainment 16 to "standing room only." Howard P. Taylor's new comedy-drama, The Widow, or It Runs in the Blood, was produced for the first time on any stage 17 by the St. Vincent de Paul Society to one of the largest and best-pleased audiences of the season. As this was the initial performance a limited synopsis and drift of plot will certainly be acceptable. Dan Denver, the son of a New York banker, is engaged to Mrs. Scott-Sheridan, a dashing widow. Dan takes a jaunt into the mountains for a few weeks' recreation, and while there becomes acquainted and finally weds Myra Speed, the daughter of Solon Speed, a poor but respected farmer. Act II. shows the Denver mansion. Dan arrives with his country bride, but instead of being received with the accustomed hospitality of his father he is given the alternative of either abandoning his wife or leaving the house forever. The widow pleads with the father, in Dan's behalf, but with no avail. Dan is the hero, and of course takes his bride and leaves. They go to his wife's country home, and Dan, accompanied by his eccentric chum, Presbury Prattle, P.P., (who by the way is the most conspicuous character in the play) start for the Colorado Mines to seek their fortune. Between Acts II. and III. there is a lapse of two years. Act III. shows the Colorado Mine, where Dan and Presbury have located. While in the West Dan receives an anonymous letter informing him of his wife's unfaithfulness. Hero-like he broods over this, and all letters received from his wife are returned to her unopened. He and P. P. are under the impression that the widow, through jealousy, had sent the latter, but the climax of the act frustrates this, as the widow turns up disguised as a witch or hag, she having come from the East to ferret out the cause of Dan's actions toward his wife, with whom the widow has become greatly attached. Act IV. (the last) is the same as the first—the country home in New Hampshire. Myra (Dan's wife) is about to wed Jerome Peters (the villain) who has about convinced her that Dan is dead. Dan turns up with P. P. He and Myra explains to all the cause of their apparent coldness. The anonymous letter is produced. Jerome Peters is discovered as the writer, and is handed over to a limb of the law. P. P. at last wins the widow, and all ends lovely. The play is intensely interesting, brimful of good situations and equally void of long and tiresome dialogue. The lines of Presbury Prattle are unusually good, and even when given by an amateur caused roars of laughter. It would be a capital role for a clever comedian, and is by far the most prominent character in the play. The Widow is certainly destined to win. Florence Bindley 18 to good business. The Carleton Opera co. 19-21 and matinee in Nanon and Erminie to good business. The co. appear to much better advantage in the former.

Cues: All the local issues pronounced The Widow a "hit."—Booth and Barrett 9 in Julius Cæsar.—The music arranged for the Elks' entertainment by Prof. J. W. Meiler, was the subject of much comment.—Memorial Hall Soldiers' Home is patiently waiting the opening of the Summer season. Manager Sam Henderson says the theatre will look handsomer than ever.

TOLEDO.

At the People's Gus Hill's Novelty co. has drawn the usual big houses. The co. disbands here, most of the people going with the circus for the Summer. Manager Bills is rapidly booking time for Presque Isle. The season opens the middle of June with two concerts by Gilmore's Band followed by six weeks of opera. The present season at the People's Theatre will probably be the last one as the building now occupied is to be used for business purposes. A new and much larger theatre will, probably, be erected this Summer.

COLUMBUS.

Grand Opera House (Miller Brothers, managers): The Kimball Comedy co. is a decidedly clever party, and the business was the best the house has had for some time. Bennett and Moulton's Opera co. 30, four weeks.

Metropolitan Opera House (C. A. and J. G. Miller, managers): The Pirates of Penzance as given by the Opera Club would be a credit to any organization. The participants covered themselves with glory. The Casino opened to-night with Lena Tettenborn as the principal card to immense house.

AKRON.

Academy of Music (W. G. Robinson, manager): Robert Downing in Spartacus, the Gladiator, 19. The scenery used was especially fine. Mr. Downing's acting seemed to please, and he received much applause.

People's Theatre (Jacob Aberle, manager): This week Edith Sinclair in A Box of Cash to very fair business.

A minstrel performance, under the management of the Knights of Pythias, Great Western Band and the Symphony Orchestra, 20-21, was greeted by a large house. Fine singing was rendered by Mr. Griffith, Mr. Fleming and others. William Laubaugh gave an excellent zither solo. Mr. Corbett pleased his audience with several banjo selections. Taking it as a whole it surpassed many minstrel cos. that have been here. The afterpiece, Akron's Boom, took well.

MANSFIELD.

Opera House (Miller and Dittenhoefer, managers):

[CONTINUED ON EIGHTH PAGE.]

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MIRROR LETTER-LIST.

Allen, C L.
Atkinson and Osterhout
Andrews, Lillian
Alexander, W. B.
Abell, Floride
Anderson, A. B.
Anderson, W. C.
Abbey, S.
Anderson, Mary
Adams, George
Bertram, Helen
Bradley, L. D.
Bigelow, Sadie
Brandon, Olga
Brigham, W.
Barrett L.
Burns, Mr.
Bowkett, Sidney
Barry, W. J.
Barry, C. L.
Benton, Charles
Burston, Reta
Bond, G. A.
Brand, J.
Bangs, F C.
Bini, Laura
Barrymore, M.
Birkhoff, L. R.
Babbitt, W M.
Barry, Eleanor
Brandon, Ethel
Clapham, G. T.
Canfield, W. T.
Cooper, Geo. S.
Coulcrick C W.
Cooper, Scott
Carlyle, F
Crowell, G W.
Connors, W
Campbello, Enrico
Clark, Bessie
Crane, E. J
Courtier, Carver
Clarke, H. C.
Chase, A.
Corbett, J. L.
Conyers, T. A.
Cohen, H. S
Clayburg, Ed.
Carroll, R M.
Cherie, A.
Campbell, J. W.
Delore, E.
Dorlay, George J.
Duff I C
Dav's F E.
De Belville, F.
Davidson, Dora
Dowelle, M.
Douglas, Byron
Davis, W. G.
Durham, S.
Deary, C T.
Dodson, B. F.
Duncan, C. W.
Deaver, I.
Dyer, M.
De Lagarve, M.
Doyle, T.
Delhauer, Wm.
De Bar, Blanche
Elsler, John
Emmett, Grasie
Earle, Arnon
Elliott, W. T.
Eustis, F. J.
Emmett, J K.
Emerson, William
Eagar, L.
Emmet, I. K., Jr.
Elsler, E.
Farren, T. W.
Fort, James
Freed, A.
Fawcett, Owen
Freeman, Max
Farmer William M.
Florence, N.
Frawley, M.
Foote, S.
Fish, R. A.
Frankau, Ira.
Gilbert, Miss
Gans A. W.
Graham, R. E.
Garner, E C.
Gilroy, Julia
Gardiner, C. A., Mgr.
Griffith, W N.
Guiness, Chas.
Goodwin, Myra
Gordon, F A.
Grey, Alice
Gutman, V
Geoffreys M.
Gran Robert
Gallagher, Ed.
Greenwood, M.
Husted H. E.
Holmes, R.
Hyde, R.
Harrison, Duncan
Herndon, Agnes
Hardie, J. M.
Herndon, Agnes
Hurly, E. J.
Healey, E. J.
Hosan, E.
Herbert, M. G.
Healy, A.
Hess, C. D.
Harkins, W E.
Hubbell, Walter
Harrison, Maude
Hampton, May
Hardiman, F. (2)
Hall, J C. (2)
Huntington, Wright
Hanlon, F.
Harrell, Maggie
Irving, Henrietta
Innes, F. N.
Irving, F.
Johnston, J. C.
Johnson, Lewis
James, Nat.
Kruger Mrs. E.
Kellard, J E.
Kusel, M H.
Keene, T. W. (2)
Learock, G F.
Leigh, Helen
Livingston, Mrs.
Lockhurst, Annie
Leonard, John
Logan, A B
Ludington, Helen
Lewis, Annie
Lynch, Jos.
Lyon, J H.
Lansing, N.
Larose, L.
Lennon, Neston
Metz, T A.
Mojeska, Mme.
Montague, E M.
Morgan, H. N.
Matthews C.
Noe Mentry, F.
MacCollin, A. W. T.
Morgan, W.
Maynard Alice
Maris, Stella
Mass, James
McKee, F.
Mortland, Annie
Marder, Frank
McMullen, John
McCloy, F
Mackay, J. A.
Morehouse, Lorena
Monroe F. H.
Marlin, Frank
Middleton, G W.
Mitchell, G W.
McGregor, I. E.
Maxwell, May
Mayo, Frank
McArdle, E A.
McGraws, T. J.
Nobles, Milton
Noble, Adelaide
O'Leary Miriam
Owen, G B.
Osgood, W.
Owens, E. A. (Tel.)
Pratt, W. H
Phillips, Augustus
Perlet, Ateramana
Pratt, W H.
Potter, Mrs. J. B.
Parrish, E
Paxton, George
Paulding, F.
Paul, Logan
Rankin, McKee (2)
Reiger, Will
Reed, S R.
Riley's company
Ross, Chas.
Reeves, H B.
Remington, O M.
Reiter, F. E.
Rothessy, Charles
Reiser, F D.
Ratcliffe, Ed. J.
Robb, J H.
Rigdon, Elmer
Sidney, Myra
Spring and Summer (2)
Stevens, Mr.
Sands, W. A.
Sadie, May
Scanlon, J J.
Stoor, E. G.
Spooner, Agnes
Spibbing, G. A.
Sanger, E
Shirley, Della
Stevens, Fanny
Stowe, Emily
Stuart Mabel
Smiley, C A.
Standish, H.
Seymour H F.
Stockholm Ada
Salsbury, Nate
Towns, Kirk
Thomas, A G.
Truscott, G G.
Thorne, Edwin
Trego, W V.
Vintge, Horace
Williams, Minnie
Wainratta, Mrs.
Wyman, Walter
Walker, C. J.
Winslow, H H.
Warren, J. C.
Waters, Joe
Wallis, Jos.
Waldo, Minnie
Winston Op Co. Mgr.
Whelan, M. M.
Wagner, H A., Jr.
Wallick, J H.
Webster, W.
Whims, W. L.
Wheelock, J F.
Walsh, Katherine
Warren, Charles
Whiting, Nellie
Waterman, E.
Yale, C. H.

*** *The New York Mirror has the Largest Dramatic Circulation in America.*

THE Madison Square and Wallack's Theatres close their regular seasons simultaneously on Saturday night. At the former there will be left behind a recollection of artistic aim and praiseworthy endeavor. Over the concluding year of the latter, as a stock theatre, it is best to draw a charitable veil. The record shows hard and ungrateful work for the actors, and worse than bad judgment on the part of the management.

IF any so-called newspaper directory states that any dramatic paper in this country has a circulation twice as large as that of THE MIRROR, it gives utterance to a deliberate and malicious libel. It seems to be the forte of the reckless and the irresponsible to forge facts to suit themselves. THE MIRROR will give $5,000 to the Actors' Fund if the publisher of any newspaper directory can substantiate the fraudulent statement referred to.

For Truth and Charity.

THE NEW YORK MIRROR has the largest dramatic circulation in America.

This fact is known to the members of the profession and to all others familiar with the respective sales of dramatic papers in this city and elsewhere. It is also known that the advertising business of THE MIRROR is greater than that of any other dramatic journal in this country.

There is nobody, we believe, who entertains a different opinion, with the single and natural exception of the persons that are connected with the minor theatrical journals. It pains us to perceive error in any quarter, however obscure, when there is no reason why enlightenment should not universally prevail. For that reason, and also for the benefit of a worthy charity, we stand ready to give our contemporaries the benefit of absolute knowledge, under the following fair and impartial conditions:

1. That this offer shall apply to any and all exclusively dramatic papers published in the United States. (Sporting papers, like the *Clipper*—which appeal to the variety profession, the people interested in prize-fighting, base-ball, horse-racing, athletics, quail-eating and gambling—it is needless to say, are not dramatic papers, and consequently do not come within the category covered by this proposition.)

2. That each paper taking part shall, within two weeks from this date, place on deposit with the Treasurer of the Actors' Fund of America the cash sum of five hundred dollars ($500), it being agreed that the said sum shall revert without reserve to the Actors' Fund in case of failure to establish the claims in respect to greatest circulation, and the winning contestant to withdraw its deposit.

3. That the *bona fide* circulations of the competing papers for the entire year 1887 shall be placed in evidence, and also, for public comparison, the total receipts from legitimate advertising during the same period.

4. That three or more examiners shall be chosen—theatrical managers of character and good standing—one by each competing paper and an additional one by mutual selection.

5. That these examiners shall have, in each case, access to all books relating to circulation, order-books, general ledgers, subscription ledgers, etc., and also all books relating to advertising receipts. That they shall, moreover, have authority to inspect and report the year's itemized statements of copies sold and copies returned from the American and other news companies, authenticated copies of the memorandum weight receipts issued by the New York Post-Office, abstracts of copies sold by the International or other foreign agents, the number of reams of paper bought from paper-makers, and the total number of copies printed from Jan. 1 to Dec. 31, 1887.

6. That they shall prepare an exact statement of the examination in so far as it refers to circulation figures and advertising receipts, and that this statement shall be duly sworn to before a New York notary public.

7. That the paper or papers failing to show the largest paid circulation and the most lucrative legitimate advertising patronage shall conspicuously publish the unmutilated sworn statement aforesaid in double-leaded (of a size not smaller than bourgeois) type at the head of the editorial columns for a period of four weeks, besides forfeiting the $500 deposited with the Treasurer of the Actors' Fund.

8. That the editor and the publisher of the paper or papers accepting this proposition shall both subscribe in writing to the foregoing conditions, and deposit the forfeit named on or before May 10 next, and the examination shall take place immediately afterward.

By this plan a worthy charity will be considerably benefited, several editors and publishers set right, and a certain portion of the theatrical profession spared the perusal of a series of their stereotyped mis statements.

As an earnest of THE MIRROR'S seriousness and good faith, we take pleasure in publishing the following copy of a document, the original of which may be seen at this office:

NEW YORK, April 25, 1888.

Received of THE NEW YORK MIRROR their duly certified cheque on the Bank of the Metropolis, New York, for five hundred dollars ($500), payable to the order of the Actors' Fund of America, which I hold subject to the appended conditions, which are in accordance with those embodied in an article to be published in THE NEW YORK MIRROR of April 28, 1888.

[Signed]
THE ACTORS' FUND OF AMERICA,
per T. H. FRENCH,
Treasurer.

The proposition is made and our money is up. For the sake of the Fund we trust that intending competitors will display equal promptness in entering the lists.

Personal.

WEAVER.—Blanche Weaver will appear in Helene at the Fifth Avenue on Monday.

ELLIS.—Mrs Ellis (Max Eliot of the Boston *Herald*) was in town last week, visiting Agnes Booth Schoeffel.

MARSTON.—Richard Marston, the scenic artist, and Mrs Marston will leave for Europe by the *Arizona* May 8.

POLK.—J. B Polk will, it is said, be in Effie Elsler's support when she appears at the Madison Square Theatre in July.

GOODWIN.—Nat Goodwin will close his season in New England on May 19, and sail for England on the 25th, to be gone about three months.

PITOU.—Gus Pitou took passage for the South yesterday (Wednesday) with his son, for the purpose of getting rest and change of scene. He will most probably go to Jacksonville, Florida, and be absent ten days.

MILLER.—Henry Miller will sever his connection with the Lyceum Theatre stock company at the conclusion of the Summer engagement in California, Manager Frohman, who was negotiating with him to continue, having failed to make arrangements.

CORDON.—The Bostonians have been particulary fortunate this season with their new artists. Juliette Cordon, the young prima donna who took the place of Zelie De Lussan, has lately appeared as Mignon with that company, and is said to have surpassed her former efforts in light operas.

HILL.—In the new Union Square Theatre Mr. Hill expects to have a safe and beautiful place of amusement. On either side of the auditorium the requisite legal space is to be acquired by taking in what was formerly the Morton House office and the adjacent store on the eastern boundary. An entrance will also lead to the auditorium from Broadway.

ROSENFELD.—Sydney Rosenfeld is under agreement to J. M. Hill to provide the forthcoming Union Square stock company with a new comedy for next season. Mr. Rosenfeld has at last found the opportunity which his ability deserves. He has spent several years Englishing foreign librettos; now Manager Hill is furnishing the field for worthy endeavor, much to the dramatist's satisfaction.

SCHOEFFEL.—Agnes Booth Schoeffel's announcement that she will give another lawn performance at Manchester in aid of a benevolent object has excited pleasurable anticipations among those whose Summer wanderings take them between Boston and Gloucester. A Midsummer Night's Dream is spoken of as the probable play. It is, perhaps, better suited to pastoral performance than any other Shakespearean drama except As You Like It.

GREENE.—Clay M. Greene is busy on the manuscript of a comedy-drama of New England life entitled The Widder, which he is writing for Mrs. McKee Rankin, who will appear in it under the management of Harry Miner next season. He is also engaged on a novel, and he has signed a contract to write a new play for Frederick Bryton. The latter is to be a sensational melodrama with startling effects and beautiful scenery. Nate Salsbury will produce it and probably manage the company.

BURT.—On the first page of this number of THE MIRROR appears a portrait of Laura Edith Burt, the clever and pretty young singer and actress, who is playing the Queen in the Hanlon's Fantasma this season. Miss Burt has been on the stage for five years, during which time she has rapidly progressed. She made her debut in Joshua Whitcomb. She has since successfully played, among other roles, Cupid in Ixion, Yum-Yum in The Mikado, Captain Delaunay in Erminie, Carrie Story in Mr. Hoyt's classic A Tin Soldier, Artea the Fairy Queen in Adonis and Fantasma. Miss Burt's beauty, piquante vocalism and charming acting have received the warmest endorsements from newspaper writers here and elsewhere.

In the Courts.

THE LA TOSCA LITIGATION.

The argument concerning the merits of Maurice Barrymore's claim that La Tosca is largely stolen from his own play Najezda, was postponed yesterday owing to the absence of one of Mr. Barrymore's lawyers. The case was called before Judge Ingraham in Supreme Court Chambers. Ex-Judge Dittenhoefer, who represents Miss Davenport, said he was ready to go on but was willing to grant a short adjournment (provided a hearing could be had before Miss Davenport left the city) to his friends on the other side. Judge Ingraham then set the case down for Friday morning.

Ex-Judge Dittenhoefer has received affidavits from Sarah Bernhardt and Victorien Sardou so that the case will undoubtedly be interesting as well as important. Miss Davenport was present at court yesterday.

Louis James Talks.

Louis James looked in the best of health as he came down from his rooms in the Gilsey House to welcome a MIRROR representative:

"How has my season been?" he said. "Why, excellent, excellent! The last one is not to be mentioned in the same breath with it. We have been uniformly successful everywhere. Why, even in the South, we have done well, and in New Orleans we were tendered a perfect ovation. Our engagements through the Colorado circuits were very big. In Philadelphia we played to very large houses. Altogether we have been favored in every way. We have had the loveliest weather—escaping your grand blizzard altogether. Have been through the South most of the Winter, going as far as Jacksonville and St. Augustine, Florida, a part of the country we had never been in before, even when with Lawrence Barrett.

"Our present season will close, according to present intentions, about May 26 in Newark, though we may play a week or so longer. Then we will go to our home at Nahant, Mass., and spend the Summer there. Active work will be resumed again at St Paul on August 27. We shall do a section of the country new to us the coming season, working our way out to California by way of the Northern Pacific, and playing all of the principal cities out to Portland, Oregon; from there to San Francisco, and then going through California, appearing at Los Angeles, Stockton, Sacramento, and the other cities, into Salt Lake City; then the Colorado circuit—Denver, and Eastward, appearing in this city late in the season."

"What of the reported additions to your repertoire? Will there be any changes?" asked the reporter.

"Oh, yes. We shall make additions next season playing The School for Scandal and As You Like It. In the former piece I shall play Charles and Miss Wainwright Lady Teazle; in As You Like It my part will be that of Jacques, and my wife will be seen as Rosalind. Our repertoire is pretty heavy now, and these pieces will serve to lighten it a little. Mrs. James has never heard either of the plays, and fortunately, too, I think. I believe in actors being original if they can. From seeing performances of plays one is apt to form an imitation. Speaking of seeing plays, I never saw Virginius played from the front of the house, and never played in it but once. That was with Charles Dillon in 1867, at the Arch Street Theatre, Philadelphia, when I played Lucius. That has been the first and only time I saw the play. It has been stated that I imitate McCullough in the part. You can see how true that is when I state that I never saw him act it. What I do is entirely original as far as I know, and not an imitation of any one's performance of the character.

"Will you add a dramatization of Nathaniel Hawthorne's Scarlet Letter to your repertoire, as has been both stated and denied in the press?"

"We have the matter in abeyance, and will very likely produce it next season, presenting it out West first. The novel has been dramatized by Mrs. F W. Lander, formerly Jean Davenport, the well-known actress, who has made it into a drama in four acts. It is a perfect idyll—a beautiful play, very emotional indeed, and with a strong child interest. The four principal characters are those of the heroine, Hester Prine—a part that will suit my wife excellently; my role, that of the clergyman, Arthur Dimsdale; the husband, Roger Chillingworth, and the child Pearl. The story is a pathetic one, and is most beautifully told in the drama. I have great faith in its success."

Mr. Harrigan and his Company.

Edward Harrigan is not at all pleased at the industry of certain newspapers in giving to the public the alleged inside workings of his theatre.

"It is the first time in my career," he said to a MIRROR reporter "that I have known newspapers giving publicity to affairs that do not concern them. A manager cannot go on the road paying the same salaries that he does in the city and make money. Consequently actors accept reductions in salaries for the time being, or else do not go. Mr. Daly's home company, as well as Mr. Palmer's and Mr. Wallack's, is, I have very little doubt, frequently differs from the one that goes on the road, and yet you do not read of it in the papers.

"Another thing is the fact of actors playing one full season and not playing the next being recorded. Some of my people—notably Johnny Wild, Joseph Sparks and Amy Lee—do not stay with me next season because I've got nothing for them to do. There are no roles for them to play, and there are no negro parts at all in either of the plays I have finished for next season. I think I've given the public a sufficiency of negro in Pete. Referring to the publication, as I said before, I must confess that in my opinion the business relations of actor and manager do not belong to the public. As I advance in my work I want better actors. Some of those that I had last season cannot play the roles, not because they are not capable, but because I have written something entirely out of their way. The individuality of certain actors make them indispensable when the characterization of longshoremen or laborers is required, but you cannot get those same actors to impersonate swells and imagine that the portrayal will be life like. Understand me well now. There has been no trouble whatever with any of my company. They are all good and faithful and they have always worked hard and did their entire duty, for which, of course, they have been paid promptly to the penny.

"The reason why the announcement was made that engagements for next season would not be arranged for until after the road season was over was very simple. I was at work on my two new plays and consequently was in the air as you might say. I take a great deal of time in writing my plays and a great deal of time in casting them properly. I did not know who would be wanted for next season, and consequently why should I burden myself with people who might not be of use. Does a merchant load his shelves down with goods that he knows he cannot sell? As a manager I have to move as carefully as the actor, if not more so, for we are generally held to our word while he is not.

Something About His Lordship.

No forthcoming production excites more interest than Edwin Atwell's new play, His Lordship, which is to be produced at the Amphion Academy, Brooklyn, E D., during the week beginning May 22. It is described as a satirical American comedy, and exploits the adventures of an English nobleman in the social and political circles of the Republic.

Lord Blushington comes to New York to visit his younger brother, and incidentally to look after some railway interests. He brings a clever groom with him, and his uncle, Major Portlock, a retired officer. At the house of his brother, Arthur Beauchamp, are staying a charming Western widow, Mrs. Saginaw, and her step-daughter, Kitty, Bailey Savage, Arthur's rascally broker; Congressman Corker and Judge Cramp, a Washington lobbyist.

His lordship's groom, Carrick, infected with the spirit of democratic equality and enterprise, determines to marry Kitty Saginaw, whose knowledge of men and social distinctions has been gained on her father's ranch, where she has spent all of her past life. To this end Carrick startles her horse at the top of a hill and easily stops it when they are half way down as he is riding behind her in the capacity of her groom. Kitty believes he saves her life, and moved also by the aristocratic contempt of his Lordship for his servant shows her friendship for the groom so strongly that the household, at his Lordship's suggestion receives the groom on an equality. He abuses his position by persuading the girl to elope with him. This his Lordship, who loves Kitty himself, discovers, and manages to substitute himself in Carrick's place at the ceremony. She subsequently discovers the fellow's perfidy and falls in love with her rightful husband.

Arthur Beauchamp is heavily long of a Western railroad stock, the control of which His Lordship, unknown to the others, has secured. The value of this stock depends upon the passage of a land grant bill. Savage, who is short of the stock persuades Arthur Beauchamp that he and Corker can pass this bill, although both are secretly working against it. But Blushington engages Judge Cramp to pass the bill, and rescues his brother. Arthur has forged, by the accident of beginning a letter to him, the name of Blushington on the back of a note, which Savage holds. This note Savage, who is in love with Ethel, Arthur's wife shows her, when she repulses him and denounces her husband as a forger. But His Lordship admits his signature, and Corker, who turns out to be a tramp, tells the truth about the supposed forgery.

This is a rough outline of the story. The parts of Blushington and Kitty are original creations. Lem Corker and Judge Cramp are real character-studies, and the groom Carrick is a satirical sketch. The author believes the comedy the only possible American play, and he has made use only of the legitimate, everyday opportunities which American life offers for humor, wit and satire. As a newspaper correspondent in Washington and in London, Mr. Atwell has had unusual facilities for studying types of character. He states that he has followed the French dramatist's theory of construction, and while the third act is the most impressive the fourth and last are likely to be the most interesting.

The best company available will be engaged. The first night is certain to draw a large house to the Amphion. His Lordship will next play at Albaugh's in Washington for a week, and then it is likely to be seen in New York.

Letter to the Editor.

HENRI AGOUST DEFENDS HIMSELF.

NOUVEAU CIRQUE,
PARIS, April 3, 1888.

Editor New York Mirror:

DEAR SIR—Availing myself of my fair right of reply, I must call on you to insert the following letter in rejoinder to the unseemly communication from the Hanlon Brothers publish in your number of February 17 and which has but now come to my knowledge:

The Hanlon Brothers charge me with having made a failure of the role of Pierrot which, according to their statement, I am asserted to have played with them in a pantomime, put on the stage, as they admit, in accordance with my advice. But it appears by programmes in my possession that in this production Pierrot was played by William Hanlon and Halegain by George. I had reserved for myself the part of Leander (The Marquis).

The Hanlons assert that before making my acquaintance they had studied pantomime in the course of their performance of Cinderella, an assertion which discredits them in the minds of all people who have any knowledge of the facts. There are in Cinderella really but two parts—the maiden and the prince—both played by young girls. The other parts are taken by children recruited for each occasion from the town where the representation is given.

As for the share my professional skill had in the final success of the Hanlons I can cite figures which speak louder than words. When, in 1877, I met the Hanlons' in Berlin, the entire troupe—comprising eight persons in all—the five brothers, a pupil, and Mmes. Frederic and Alfred Hanlon—had been engaged by M. Dussel for the Walhalla at a total monthly salary of 3,500 francs. The first month of my appearance with the company the salary went up to 5,000 francs. Two months later it touched 6,000 and then progressively rose to 7,000 and 8,000. In Paris we went to the Folies Bergeres with an engagement for a month at 9,000 francs, and engagement renewed for a year at 15,000 francs a month. When it was proposed to go to the Theatre des Varietes to bring out Le Voyage en Suisse, the Hanlons tried to leave me out of their bargain, but the director required that I should be present at, should concur in, and sign the contract.

The charge of immorality brought against me I can settle with one word. The divorce from my first wife was granted *me* in America. As I cannot allow a accusation of this sort to be kept hanging over me, I have bought a libel suit against the Hanlons in the French courts, which will at the same time render a decision on the fair usage in cases of partnership dissolved by one of the parties without a proper accounting and settlement.

I close by reasserting the scrupulous correctness of the notice in the *Temps* concerning my relations with the Hanlons.

Thanking you, Mr. Editor, for the publicity you are kind enough to give my letter, I remain very truly yours,

HENRI AGOUST,
Regisseur-General de Nouveau Cirque

The Usher.

Mend him who can! The ladies call him, sweet. *In Ushering*
—LOVE'S LABOR'S LOST.

I don't care how much the editors or publishers of other newspapers pervert the truth in diagnosing their own circulations, or how freely they call into evidence the lying newspaper directory "strikers," or the aggregate of their largely unauthorized advertisements. I am perfect y willing that they should falsify to their hearts' content in their own behalf and run an advertising cemetery, if so it pleases them, but I don't propose to let them lie about THE MIRROR. Falshood carries no weight. Mendacity does not mislead. Truth and character are qualities which nobody can afford to discredit except the untruthful and the characterless.

* * *

I call the attention of my gasconading contemporaries to the editorial on the subject of dramatic circulation printed elsewhere in the present issue. THE MIRROR means business. It has put up its money in no boastful spirit, but simply with a view to placing the truth unmistakably on record and settling beyond room for question from any quarter, however disreputatable, the respective circulation of the several American j urnals presumably devoted to the interests of the dramatic profess on. If any of my vaunting contemporaries are sincere in their preposterous claims of supremacy they will, of course, hasten to embrace this opportunity to establish them, at the same time conferring a considerable benefit on a worthy theatrical charity.

* * *

There is no need, and no chance for dishonest subterfuge in this matter. THE MIRROR is open and above board in its proposition. If it is not accepted then the inflated assertions and offers of unlimited wagers that have been going about lately may be set down as the veriest bluff and bluster. This paper doesn't ask to have its circulation or advertising patronage gauged by guess work or the lying publishers' "estimates" of the unreliable newspaper directories. It invites a fair competition, and is not afraid of the result.

* * *

Meanwhile, the profession and our readers generally, will—it goes without saying—bear in mind, the fact that THE NEW YORK MIRROR has the largest dramatic circulation in America.

* * *

Mrs. Potter's season, however small its artistic results, has been a financial success. Manager Miner has cleared a comfortable profit from the tour, and is satisfied from the business standpoint. But his personal relations with the lady have not been such as he would care to repeat, and when he is asked if he is sorry that she does not remain under his control another season, his face takes on an expression which is scarcely described by the words incalculable relief.

* * *

I should not be surprised, by the way, if Mr. Miner ere long were numbered among the managers of theatres on upper Broadway. He has the money and he has the intention, and these two facts prognosticate such a move.

* * *

The people who call A Possible Case a *succes d'estmie* and financial frost would change th ir tune were they to inspect the books of the Standard for the fortnight of its sojourn there The houses grew from night to night like the beanstalk of Jack-the-Giant-Killer, and, although the theatre is not universally conceded to be the most popular in town, the engagement was a source of handsome profit to Manager J. M. Hill. That bland and smiling gentleman stated the case with characteristic cheerfulness. "The Henrietta," he said, "opened last Fall at the Union Square under peculiarly favorable auspices. The theatre was practically new, the play was by our most celebrated playwright, and two of the best liked comedians appeared in it. A Possible Case was presented in a not over popular house; it was written by a comparatively unrecognized author, and no actor of special fame took part in it And yet the receipts at the Standard the past two weeks were larger than those of The Henrietta during its first fortnight at the Union Square." This certainly augurs well for the run of Rosenfeld's entertaining comedy at the Madison Square.

* * *

Some years ago there was a little man in the company at the Fifth Avenue who played small character and comedy parts with an artistic skill that a few careful observers believed showed fine possibilities. But for some reason or other the management seemed oblivious to his merits, and he never obtained the encouragement and recognition he deserved. He went to England, and in a comparatively short time acquired a solid reputation. As the Professor in a version of the piece known here as The Big Bonanza, he scored a hit that put him on a firm footing with London playgoers and play noticers Now he is back here with Rosina Vokes, and in the admirable work he does at Daly's I am glad to observe the fulfillment of Felix Morris' earlier promise. His performance of the old Chevalier in A Game of Cards is a rare and elaborate piece of characterization, showing in a remarkable manner the keen perceptive faculty and nice histrionic appreciation of the artist and the actor. Every detail of senile enfeeblement and egregious pride of caste is illustrated with a fidelity and completeness that is truly admirable. The farcical fun of the Pantomime Rehearsal serves to demonstrate Mr. Morris' versatility. When it is said that the comic conceit of his French Baron quite obliterates the delicious humor of young Grossmith's dude, the scope of this player's achievement will be fully understood.

* * *

I received a visit from James Owen O'Connor yesterday. He stated that he was suffering from anger and diptheria. In a go as you please conversation he also said that he had received an offer of $300 a night to buffoon Hamlet, but this his dignity as an art-student would not permit him to do; that the critics had not been subsidized in New York, but he would rectify the mistake and follow Henry Irving's illustrious example in Brooklyn; that the cost of a metropolitan daily's critical opinion was the price of a page advertisement in it; that Alfred Ayres did not coach him in Hamlet, notwithstanding all reports to the contrary; that if he could get an opportunity to kill Nym Crinkle it would give him the greatest pleasure imaginable, *et cetera* Mr. O'Connor also observed that he would leave the New York critics to the mercy of God and continue on to pursue the paths of dramatic fame.

* * *

The Leland Opera House at Albany was sold at auction on Tuesday. Mrs. R M Leland bought it for $30 500, a very low price for a property that is certainly worth twice that figure. I am heartily glad to learn that the property has come into this lady hands, for she has shown remarkable skill, enterprise and liberality in catering to the Albany public. Her purchase means that the Leland Opera House will continue to be conducted on a high plane.

Citizen Fred Solomon.

Fred. Solomon returned to this city last Saturday night from Montreal, after having played Cadeaux in Erminie with the road company no less than four hundred and seventy-six times in the two years that it has been out, never having missed a performance. Mr. Solomon is about as enthusiastic an American as the most of us, although an Englishman. In talking to a MIRROR representative he said: "I'm not going back to England until I go to see my parents, which will not be until next year. I am perfectly satisfied with America and the Americans, and during the three years I have been here I have never had a word with any of my managers. I would have come over here six years ago if it hadn't been for the disparaging stories the English actors who had visited America and returned poured into my ear, which dampened my ardor for American glory But now I've settled down to be an American citizen, and a good one. I took out my naturalization papers about a year ago, got married, and here I am as perfectly satisfied and as happy a man as you want to meet."

The New York School of Acting.

It has been decided not to give any more performances this year by the students of the New York School of Acting. Director Sargent has made up his report for the year. He says that everything has worked smoothly and with apparent satisfaction to all concerned. The report runs as follows:

"The most important changes made during the past year have been the strengthening of the Department of Elocution and Literature, the employment of several graduates as assistants in the various departments, the distribution of printed notes of exercises, etc., the admission of students under written contract in which the mutual obligations between them and the management were distinctly stated, and the formation of the entire body of students into a stock company for daily rehearsals and monthly performances.

"Between 450 and 500 hours of instruction have been given to every student. One-half this time has been devoted to rehearsals and stage practice, the remainder to technical practice. Students' performances have been given at Plainfield Somerville and New Brunswick A notable performance of Act IV. The Winter's Tale, and Moliere's Les Precieuses Ridicules, was given by the entire School, assisted by graduates, at the Lyceum Theatre. Dec 23 1887 Students have played supernumerary and small parts with Irving, at Wallack's, Star, Standard, Lyceum and other metropolitan theatres during the past season

"Announcement is made that Henry C. De Mille will hereafter be associated with the management, taking principal charge of the system of education and government. Fred Williams has been engaged as stage-manager for the coming year.

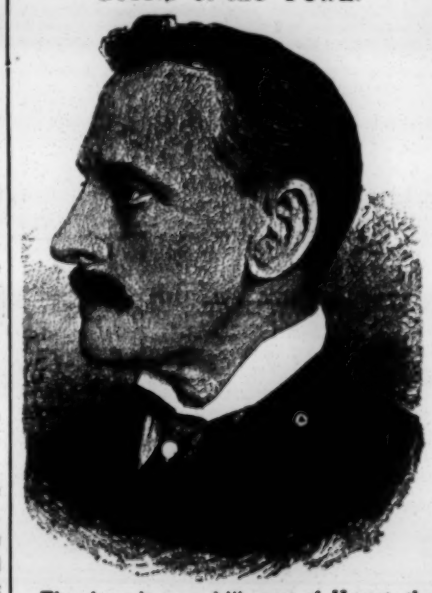
"The new plans for the enlarging of this institution include the establishment of special courses of study for special students outside of the regular professional course The collegiate system of training for the professional stage is open only to a limited number of students. The entire institution will hereafter be known as the American Academy of the Dramatic Arts.

"A meeting of graduates is called for May 22 3 P M, in the Lyceum Theatre. Plans of incorporation will be considered. The board of overseers for the coming year will be decided by vote of the graduates. The reports from the management and heads of departments will be received and discussed.

"The fifth year will open in October next In closing the present and last year of my sole personal management of the School, I am happy to observe that the opposition experienced in advancing this School idea has steadily decreased until now the importance and necessity of a School of Acting is recognized throughout the profession and among the thoughtful public. One thing is certain—the School should be judged by its results and not by the failures or weak attempts of its many imitators throughout the country. The School is now securely planted and of sturdy growth. Its roots are now far-reaching. Its graduates stand well in all the principal parts of the American dramatic profession."

There were seventeen students in regular attendance during the year, besides fifteen students who followed special courses.

Gossip of the Town.



The above is a good likeness of Hercat, the well-known magician, ventriloquist and humorist, who is one of the most popular artists in his line in this country. His popularity in this city is attested by the fact that his entertainments ran for three months, last season, at the theatre attached to the Old London Street exhibition, a longer stand than any other magician has made in New York since the days of Robert Heller. Hercat was formerly on the stage and played low comedy for several years; but gave up acting for his present line twenty years ago. He sails for London this week for the Summer season in that city.

The Bijou Opera House is again reported to be for sale.

Louise Pomeroy closes her season this week at Burlington, N. J.

Hercat, the well known illusionist, sailed for England on Tuesday.

Tony Pastor contemplates going to Europe in June for a two months' trip.

A S Grim has assumed the management of the Opera House at Allentown, Pa.

Jacob Litt, the Milwaukee manager, is in town booking attractions for his houses.

Jennie Williams, Minnie Williams and Helen Sedgwick are in the city, and open for engagements.

W R Seymour is looking about for a theatre in some city of not less than 20 000 population.

Marguerite Fish accompanies Mr. and Mrs. George Knight to Australia for a six months' engagement.

J R Heintz, of the Hodge Opera House, Lockport, N Y., is now booking attractions for next season.

John J. Ruddy has been engaged by Frank McKee to act as business manager of the Barry and Fay company.

James B Lewis, treasurer of Tony Pastor's Theatre has resigned, and gone into active commercial business.

Thomas W Keene will close his season on May 5 and the Hanlon's Fantasma company May 19 at Montreal.

Edward Hanlon, of the Hanlon Brothers, claims to have lost $4 701 49 by the failure of the American Exchange.

Will F Hunter, of Louise Pomeroy's company, seems to have made his mark this season as a comedian.

M. Twombley has concluded to make a specialty of type-writing plays at his office, 133 West Seventy third street.

The Dark Secret company closed its season at the Globe Theatre, Boston, last Saturday night, after a week's engagement.

William Ranous was offered an engagement in The Kaffir Diamond by Louis Aldrich before the latter sailed for Europe last week.

Henry Crisp, the actor, mourns the death of his mother, who died early in the month in Richmond, England, in the seventy first year of her age.

Maude Mowbray resigns from the Highest Bidder company at the close of the regular season on the 28th inst., and will be prepared to receive offers.

Kitty O'Shea, who has been playing the soubrette parts with W. J. Scanlan, resigned from the company last Saturday night, in consequence of her brother's illness.

The report that Frank W. Sanger was interested in the elaborate revival of Uncle Tom's Cabin to be produced at the Hollis Street Theatre, Boston, is denied.

Randall and Frohman, who have had their theatrical agency at No. 1215 Broadway for the past two and a half years, will remove on Tuesday next to No 1267 Broadway.

The Queen's Mate will have one scene of novel character designed by Henry E Hoyt. It consists of a fairy castle and terraces of which all the architectural members are imitations of lace.

Miss M Morton has secured the Fifth Avenue Theatre for next Monday evening when she will produce her play Helene It is in four acts In the cast will be E H Vanderfelt, E J Henley, R J Dillon, Charles Bradshaw, J N. Long, E Kendrick, Minnie Seligman, Blanche Weaver, Jane Stuart and Mrs. Douglas. F. F. Mackay is conducting the rehearsals.

Leopold Jordan has just published, through Carl Fischer of Fourth avenue, two comic songs "Ping Pang Poo" and "I'm a Home Ruler" They are jolly compositions and are decorated with humorously illustrated title pages.

W H Gillette will appear in Held by the Enemy at Niblo's next Monday night Minnie Dupree will be seen as Susan for the first time this season in this company, while Viola Allen will appear as Rachel for the first time in this city.

M A. Kennedy has been engaged by J M Hill for two years at a salary to be increased after the first year. He was offered the leading comedy part in His Lordship, but was compelled to refuse on account of the former contract.

Manager R. M. Hooley, although he likes Chicago, and his business interests are there, spends a good portion of the time here, the climate being less rigorous. Mr Hooley will go next month to his country place in Stamford for the Summer.

The following attractions appear at Tony Pastor's Theatre: Next Monday, Charles A Gardner in The New Karl; May 7 and 14 the San Francisco Minstrels, with Billy Birch and Frank Moran; May 21, Mattie Vickers and Charles S Rogers.

According to the manager of a combination but recently arrived from the South, business for theatrical organizations in that section is in a frightful condition. Fred Warde is said to have played on several occasions to no more than $70 a night, Mlle Rhea has played to $75, and Hallen and Hart's company to $12 and $15 houses.

The season of Gillette and Hayman's She company will close on May 5 and open again in the Fall at the Fourteenth Street Theatre The announcement that this company would appear in Minnesota and the West during May and June is without foundation.

A Leavenworth (Kansas) correspondent writes THE MIRROR that during the Booth Barrett engagement in that city—one night, Othello being the play—the discriminating audience" did not recognize Mr Booth until he had been on the stage for the third time!

The will of the late John Alfred Calthorp known professionally as John Clayton, recently admitted to probate in England, shows that the actor was possessed of a personal property valued at almost $41,000, which he leaves in trust to his widow and children.

H. S. Taylor, who has returned to his office for the Summer, has associated with him Harry St Osmond, who will manage the booking department of Mr. Taylor's agency Mr St. Osmond is a well known theatrical manager, and thoroughly conversant with the business of booking and routeing companies.

Frank Curtis has purchased an interest in Harbor Lights from French and Sanger, and will manage the tour of that play next season, opening in Minneapolis about the middle of September The time is nearly all booked, and the production will be as complete as it was when under Mr. Sanger's management.

T. Henry French, who has but recently received the manuscript of Robert Buchanan's new play, Joseph's Sweetheart, is most enthusiastic over its merits. He is now negotiating for its production with a prominent New York manager. Mr French has also received the manuscript of Ayahma, a four-act play, from Australia.

A miracle play was performed at Morlaix, in Brittany, by French peasants on the 14th inst., which it took two days to present The piece was entitled Le Mystere de Saint-Tryphine et du Roi Arthur and a new theatre in the place was opened with it in accordance with the instructions contained in the will of an eccentric count who left money for the purpose.

On invitation of J. M. Hill a number of newspaper representatives yesterday (Wednesday) visited Clifton, Staten Island to view the painting by Matt Morgan of "Christ Entering Jerusalem," which is shortly to be placed on exhibition in Horticultural Hall, Boston. The painting is 19 by 33 feet, and contains 57 figures, while 500 faces are seen in the crowd.

The favor with which The Wife has been received at the Lyceum has prompted the continued presentation of the play all through next month The lately added feature of Wednesday matinees has become very popular, and will be continued The Highest Bidder with E H Sothern and the Lyceum Theatre company, will fill the three weeks' time in May at the Hollis Street Theatre, Boston, originally arranged for The Wife.

The Amateur League closed its tenth season at the Lexington Avenue Opera House on Tuesday evening, April 24 with a performance of Article 47 Helen Russell, of Wallack's stock company consented to assume the role of Cora The cast also included R B Throckmorton, John Hatfield Dr C W. Dunlop, Kate Allen, May Colver, Adele Smith, Miss Gleason, Boyd Everett, M Haffenden, E Taylor, J. C Emmons, Dr. Edgar Mortimore and C. Duplenac.

The time for the next tour of the Alone in London company has been all booked by Colonel Sinn. He has engaged the following people for the piece: Ada Dwyer, C E. Craig, Leonard Grover, Jr., Alfred Fisher, Maggie Holloway E H Coghill, Olive Paul, Madge Carr, Frank L Davis Mrs Frank L Davis, J G. Brown, Mabel Pollock, Marian Strickland and W. T. Grover. Robert Coote, Jr., will be advance agent, and C. S. Hess business manager.

The baseball craze has broken out in Margaret Mather's company. A club has been formed, and the boys tried themselves on the Brattleboro (Vt) dog last week with paralyzing results—to themselves. They were stationed thus: William Rimone, first base and and captain; Frederick Paulding, right field; Eugene Jepson centre field; O Kane Hillis, short stop; Frederick Peters, left field; W J. Humphries, third base; George Dalton, second base; V. Jerome, catcher; John B. Porter, catcher.

"Arthur Rehan's Comedy company will close its season at Wilkesbarre, Pa., next Saturday night," said Business Manager Leon Mayer to a representative of THE MIRROR. "The season has been a decidedly good one—much better than that of last year—and we shall go out again for a supplementary season of five weeks about the middle of May opening at Halifax, N S., and playing through Nova Scotia and New Brunswick, as well as appearing at several of the large Canadian cities."

Jennie Kimball is negotiating with R M. Field for a season of four weeks of Corinne at the Boston Museum, beginning on July 2 Should no special inducements be made, Corinne will go to Europe for the rest, which her health requires. After the engagement at the Continental Theatre, Philadelphia, on May 21 Mrs. Kimball will organize an opera company to appear at the Cleveland Theatre, under the management of H R Jacobs, all Summer in a repertoire of comic opera. Corinne's next season will open at the People's Theatre in this city on Sept 10

While in Milford, Mass., last week, E A. McFarland Denman Thompson's agent, contracted with Snellen Taft, a farmer in the suburbs, for a pair of trained steers and a complete outfit for a farmer's team, to be used in the realistic production of The Old Homestead at the Academy of Music, this city. The wagon will be loaded with hay, and Thompson will enter seated on top driving the team. The steers and wagon are to be delivered in New York between August 1 and 15 in charge of a regular teamster, in whose care they will also be while they are "actin' out."

The members of Barry and Fay's latest company are said to be much incensed at those comedians for the way they have been treated while on the road. The company closed season at Altoona, Pa., about a week ago, and on leaving each and every one of the company expressed his or her opinion of the two stars. It is claimed that instead of cutting down salaries the managers instituted a system of fines that amounted to the same thing; that their language to the ladies of the company was coarse and unbecoming; and that the author of the piece, McKenna's Flirtations, Edgar Selden, was treated worse than all. The charges to be brought to the door of the comedians, they say, would fill a column, and will doubtless soon come out in a public letter, to which all of the company assert they will sign their names.

"Kate Castleton closed her season in Crazy Patch on last Saturday night in Kansas City, Mo.," said A F. Bradley, the representative of that artiste, "and has now gone back to California with her husband Harry Phillips, their matrimonial differences, about which you may have seen considerable in the newspapers, having been satisfactorily adjusted Miss Castleton has done a wonderful business the past season, and I am quite safe at giving you the figure of $20 000 as the sum she can call her own as profits To give you some idea of the strength of the lady's drawing powers, let me tell you that she played her eighth engagement in Chicago at the Haymarket not long ago, and the opening night's receipts were $1 150. Miss Castleton has purchased the American rights to an English play from T. Henry French, and will produce it, possibly next season, under the name of A Paper Doll."

Permission was received on Sunday last from Superintendent of Buildings D'Oench to commence the work of construction of the New Union Square Theatre, and the work will be begun at once The theatre will have a clear frontage on Fourteenth street of 68 feet, an increase of 33 over the old structure. The depth will remain as before, 144 feet. The wall separating the theatre from the Morton House will be entirely new, and will have a thickness of 28 24 and 20 inches, rising 53 feet from the curb The partition wall separating the auditorium from the vestibule will be absolutely fire-proof; every precaution will be taken against fire, even more than the law calls for and the interior will be entirely new. There will be 21 exits, taking up a space of 147 feet. The seating capacity will be 1,078. The Palmer estate has given Mr Hill a new lease of the theatre for 8 years. Sept 3 Helen Barry will open the new theatre; on Oct. 8, A Possible Case will be put on for a run, and then Mrs May H. Fiske's play, Phillip Herne, will be presented.

The Amateur Stage.

THE GILBERT IN OUR BOYS.

Although the Gilbert was sorely disappointed at Lester Wallack's refusal to allow Rosedale to be performed by amateurs, the monthly performance was not allowed to go by default. Our Boys was substituted at a week's notice, Wednesday, April 18, the play having been last performed by the society at the Waverly Theatre, Feb. 23 1881, with Edith Kingdon (now Mrs. George Gould) as Violet Melrose. There was a depression before and behind the curtain that was difficult to overcome. William T. Harris, Jr., did his best to wake up the audience with his character-sketch of Perayn Middlewick, but was only partially successful. Charles I. Catlin was rather commonplace as Sir Geoffrey Champney, but the role requires a certain amount of stiff backed priggishness, and, consequently, Mr. Catlin cannot be blamed very much for his modern methods on this occasion. The characters of Our Boys were entrusted to competent actors. G. W. Cogan was decidedly successful in reproducing the languid good nature and innate manliness of Talbot Champneys, while Adam Dove was equally happy in his impersonation of Young Middlewick. Alice Shepard and Pauline Willard were efficient, but by no means sparkling in their respective roles of Violet and Mary Melrose. Nor was Lilian Dreendorf as Clarissa Champneys a striking exemplification of histrionic talent. Hattie F Nellis, however, proved, as she has done again and again, that her acting is quite up to the professional standard. Her character-sketch of Belinda, a lodging-house "slavey," was by all odds the best thing in the performance. Our Boys closed the ninth season of The Gilbert, and although it has not been particularly brilliant, it has justified the society's claim to rival the Amaranth in the general smoothness of its performance and the array of talented amateurs that mass up the list of the dramatic corps.

AMATEUR COMEDY CLUB.

A most successful performance was given last Thursday evening by the Amateur Comedy Club of Sardou's Scrap of Paper. It was done in a highly artistic way, and at times during the evening the acting was up to the professional standard

W. A. Clarke as Prosper was excellent; in fact it would have been hard to improve his admirable personation Mr. Clarke has had great experience, and every one would have been greatly disappointed if he had not done well. E J. Wendell, as the Baron, added another finished character to his repertoire, and he made a decided hit Brisemouche was capital in the hands of Auguste P. Moulant, especially at the close of the last act. Anatole was played in an efficient way by F D Weekes. Among the young ladies Miss Otto was the most prominent. Her acting as Suzanne showed what a finished artiste she really is. But like Mr. Clarke's Miss Otis she has had a vast amount of experience, so that it is hardly fair to compare the others in the cast with her. Miss Lawrence was dignified, and sustained the rather difficult character of Louise in a highly commendable manner. Mathilde was gracefully played by Miss G. Shippen who showed great improvement over her last performance. Miss Pell, with long dangling curls, was a most amusing Lecobie and Pauline, the maid was done successfully by Miss S Shippen. The scenery was very handsome, and F W. Satterlee was praised on all sides for his admirable work.

NOTES.

The Brooklyn Dramatic Society presented the three-act comedy-drama, Won at Last, at the Brooklyn Athenæum on April 18, with the following cast of characters: Gen. Warburton, F O. Hanlon; Lieut. F. Warburton, A. J. O'Keefe; Ferdinand Fitzsmith, W. Mullen; Adolphus Buchanan, J. J. Byrne; Mr. Wolf-Martin, Peter Small; Jem Stead, Ed. J Malloy; Constance Warburton, Miss L Wallace; Mrs. F. Warburton, Miss E. Landersieck; Mary Bounce, Miss Caldwell.

The Leroy Literary Union presented John Brougham's Game of Love at the Lexington Avenue Opera House on Friday evening, April 20, under the direction of P. S. M. Munroe.

The third season of the Casino Society at Springfield, Mass., ended in so with two capital performances of Our American Cousin, O. H Dickinson's Cousin, C. A Fisk's Dardreary, and Belle Fisk's Florence Trenchard, were especially admirable, the stage settings as usual displaying rare taste. The society is to be congratulated upon its Winter's work. Caste, Baker's Messmates, The Chimney Corner and Sugar and Cream, Nevada, and Ticket of Leave Man, all of which were such pronounced successes that it will be difficult to surpass its record another season.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

Keep It Dark to large audience 17. This farce is one of the brightest seen here this season. W. T. Bryant, Julia Wilson and Lizzie Richmond infuse a great deal of merriment into it. The entire co. are good vocalists. Nina Willard's Dramatic co. 18-21, to very bad business; co. only fair. Charles Verner 27.

HAMILTON.

Music Hall (Hatsfeldt and Morner, managers): Kimball Comedy co. 15, in Mam'zelle, to a large house, and gave satisfaction. Sid C. France in Marked For Life 16, to a very light house. Florence J. Bindley in Excitement and Dot 19-21. Miss Bindley captured the entire audience. Charles Verner 29.

YOUNGSTOWN.

Opera House (W. W. McKeown, manager): Bennett and Moulton's Opera co. sang every night last week to thronged houses, at popular prices. Miss Murphy, a debutante, essayed a prominent role in The Mascotte; her gait and voice will doubtless improve with age.

In the Wings: The town runs to cheap shows.—The Lloyd Comedy co., a variety show too weak to stand alone, packed the People's Theatre at cheap prices for three nights.—The Bennett-Moulton co. play Erminie under the name of Robert Macaire. Why should they not swell the list of play pirates?

NEWARK.

Opera House (J. H. Miller, manager): A Night Off co. delighted a fair-sized audience 19.

LIMA.

Faurot's Opera House (G. E. Rogers, manager): W. T. Bryant in Keep It Dark to a good-sized and well-pleased audience 16. I couldn't see what the audience laughed at, but laugh they did. It is only a mediocre co. outside of Julia Wilson. McIntyre and Heath's Minstrels 27.

CARROLTON.

Opera House (Helfrich and Fredericks, proprietors): Frances Labadie in Nobody's Child 19, to the largest house of the season; performance excellent. Sparks Brothers May 3.

EAST LIVERPOOL.

Brunt's Opera House (Thompson and Way, managers): House closed week 11. Kellogg Concert co. 17 was to appear, but disappointed an $800 house the second time; people coming for fifty miles were disappointed. Sparks Brothers' Specialty co. 26.

CANTON.

Opera House (Louis Schaefer, manager): Keep it Dark co. 19 played to a packed and demonstrative audience, calling the entire co. before the curtain at the end of every act. Mr. Bryant's dance in the second act received a triple encore. The balance of the cast gave good support.

PIQUA.

Opera House (W. G. Conover, manager): Melville Sisters Dramatic co. all last week to elegant low-priced audiences.

OREGON.

PORTLAND.

New Park Theatre (J. P. Howe, lessee and manager): The Harrison and Rogers' Great Star co. held the boards week of 9, opening to a good house in The Paymaster, and playing to fair business balance of week. The co. is a good one and should have been favored with larger business. Those deserving special mention are Duncan B. Harrison and Mrs. Dion Boucicault. The co. play the "Sound circuit," returning East over the Oregon short line. The Juvenile Opera co. play a return engagement week of 16 in Pinafore Olivette and Mikado, having just returned from Tacoma, Seattle and Victoria, where they did a large business. The co. will return to San Francisco by way of Salt Lake City. Fred. Warde, 23-27; Annie Pixley, 30; Roland Reed, May 7.

Items: Manager Howe, of the New Park, has promised us some first-class attractions in the future.—Our railroad communication is now complete both East, North and South, and but little time need be lost by one, with good attractions, as the Northwest will pay if visited properly.—Dame Rumor has it that we are to have a new theatre in Portland. It is badly needed.

PENNSYLVANIA.

ALLENTOWN.

Music Hall (E. L. Newhart, manager): Dockstader's Minstrels to a large audience 16.

Academy of Music (B. J Hagenbuch, manager): Murray and Maley in Muldoon's Picnic failed to draw 17; deserved better treatment. Clark's Comedy Co. 20, week.

Items: The Academy of Music will be no more after this month. The patronage has been so limited that the proprietor, Mr. Hagenbuch, decided to lease the building to several military companies for an armory. —Music Hall will undergo a change of management after June 1, Manager Newhart's contract expiring on that date. Mr. Newhart desired to rent the hall for a period of three years offering what was considered by many a large rent, but the stockholders decided not to rent the hall, but run it themselves, appointing A. B. Gress, one of the stockholders, manager, who will act directly in their interest under the direction of an executive committee. Manager Newhart has made an efficient and popular amusement caterer, and general regret is felt that circumstances makes it necessary for him to retire.

ERIE.

Park Opera House (Wagner and Reis, managers): Helene Adell 16, week, to fair business. Miss Adell is a clever actress, but should have a better play. Support fair.

SHAMOKIN.

G. A. R. Opera House (John F. Osler, manager): Only attraction past week was James H. Wallick's co. in The Bandit King 17, to the largest house of the season. Marie Prescott May 2-3.

DANVILLE.

Opera House (F. C. Angle, manager): Robert McWade in Rip Van Winkle to small house. With exception of one or two people the cast was a very poor one. House closed for the season.

Item: Daly Brothers and Hodgson's Variety comb. disbanded here, and will show in tents during the Summer.

WILKESBARRE.

Music Hall (M. H. Burgunder, manager): Dockstader's Minstrels 18; large house. Monroe and Rice in Aunt Bridget 19; poor house. Little's World 21; crowded house as usual. Arthur Rehan's co. 28.

McKEESPORT.

White's Opera House (A. W. Van Anda, manager): Leonzo Brothers 19-21; good business, poor performances. Robert McWade May 3.

HARRISBURG.

Opera House (Markley and Till, managers): James H. Wallick in The Ranch King to a good house 16. Oliver Byron with The Inside Track 20, to small audience. Ezra Kendall to a large house 21.

BETHLEHEM.

Lehigh Theatre (L. F. Walters, manager): James Wallick and his sensation co. presented The Cattle King and The Bandit King in good style 21-22, to crowded houses. The World 24; My Aunt Bridget 27.

Item: The management of the New Opera House in South Bethlehem has been accepted by Elwood Newhard, the manager of the New Music Hall, Allentown.

MEADVILLE.

Academy of Music (E. A. Hempstead, manager): Robert Downing, supported by a good co. in Spartacus 16 to fair business only. Play gave satisfaction, and was handsomely staged. Cold Day 21 had but a medium-sized audience and failed to please.

YORK.

Opera House (B. C. Pentz, manager): Ezra F. Kendall in Pair of Kids 19 to fair house; second appearance this season; audience delighted.

Item. Your correspondent is under obligations to Charles L. Williams for courtesies.

FRANKLIN.

Opera House (J. P. Keene, manager): Robert Downing, with excellent support, gave Spartacus 16 to fair business. Henry Aveling left a favorable impression. A Cold Day co. was received by a very warm audience 19. It was uncommonly well acted and sung. Fisher and Lessenger and Nellie Cox deserve special mention. Next, Keep It Dark 27.

BUTLER.

Opera House (John S. Campbell, manager): Fisher's Cold Day co. 18 to big business. Fisher and Lissenger kept the audience in a good humor throughout, and the entire co. was good. Box of Cash 27.

Items: The Cold Day co. carry almost a car-load of scenery with them.—THE MIRROR can be had at all the news-stands in town.

NORRISTOWN.

Music Hall (Wallace Beyer, manager): Herrmann performed to a packed house 16. This performance was excellent. Little's World, 28; Emma Abbott Opera co. 30.

NEWCASTLE.

Opera House (R. M. Allen, manager): Anderson, the magician, drew good houses during week of 16.

WILLIAMSPORT.

Academy of Music (William G Elliot, manager): Ezra Kendall in A Pair of Kids 17 to a fair-sized audience. The skit is amusing. Dockstader's Minstrels 19 to good house. The singing is the only good feature of the entertainment. Held by the Enemy 20 to a good-sized and pleased audience. Monroe and Rice's co. Our Bridget 21 to good business and well-pleased audience. Kittie Rhoads 23—week.

JOHNSTOWN.

Opera House (Weaver and Jordan, managers): O. D. Byron in the Inside Track 16 to large and enthusiastic audience. Mr. and Mrs. Byron are great favorites here. Charles Erin Verner May 2.

PITTSTON.

Music Hall (W. D. Evans, manager): Kittie Rhoades in Pygmalion and Galatea 16 for week, to big houses.

READING.

Grand Opera House (George M. Miller, manager): Edwin Arden in Eagle's Nest 16-18 to fair houses. Passion's Slave 19-21 to good business. J. Z. Little's The World 26-27.

Academy of Music (John D. Mishler, manager): Jim the Penman was well presented to a large audience 20; Love in Harness, 27.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): Dockstader's Minstrels 17 to large business. Co. only fair. Nan's Acre Lot; or, Struck Gas 21 to fair business. Tutein and Harry Pepper were well received.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Struck Gas; or, Nan's Acre Lot, drew large houses 16-18. Carrie Tutein and Harry Pepper, a fine tenor, were the whole show. They should have a better play. Oliver Doud Byron drew a large audience to see the Inside Track 19. Held by the Enemy to good business 21.

ALTOONA.

Mountain City Theatre (W. L. Plack, manager): Barry and Fay 16 in Kenna's Flirtation to a large house. The co. gave satisfaction. Oliver Byron 17 in the Inside Track. The entire house was sold. Mr. Byron highly complimented our new theatre.

POTTSVILLE.

Academy of Music: Murry and Maly in Muldoon's Picnic to small house 17; fair show. Passion's Slave 23 to good business. Charles Gardner in Karl the Peddler 26.

RHODE ISLAND.

PROVIDENCE.

Providence Opera House (Robert Morrow, manager): On Thursday night and balance of this week Maggie Mitchell presented her new play of Ray, written by Cal Wallace, of Philadelphia, and was interesting throughout, although the plot is light. The character of Ray affords her opportunities to display the lights and shadows of life, for which she is so capable. The plot, as told by the play, first introduces Ray Golden as an orphan of questionable parentage, adopted by one Sim Stea (R. F. McClannin), a labor reformer, who is always ready to arbitrate but never to work. Percy Vorell, son of the proprietoress of Morley's Mills, falls in love with Ray, and is about to propose marriage, when he is interrupted by the convenient friend of the family, Mark Walworth (Harold Hartsell), who tells him of her doubtful birth. This, together with his mother's desire to marry a young heiress, influences Percy to part with Ray. At this disclosure of her birth Ray was an unseen listener, and from the bright, happy child of nature she is cast down with grief and shame. At this time Gabe Wilden, an escaped convict (Charles Abbott), who begs clothes and food of Ray, is introduced, and through him in after years her whole life is changed, as he returns with proofs of his innocence of the crime of manslaughter, of which he was convicted, together with proofs of Ray's birth; also to his being Ray's father; and upon the production of certain papers Morley Mills becomes the property of Ray. Everything being explained, Ray and Percy are married, and the play comes to a happy ending. Everything that Manager Morrow could do to make the piece a success was done, and when the curtain went up on the third act it disclosed an entire new scene, with everything belonging to drawing-room set of the latest design and richest material, which caused a quiet murmur of approbation throughout the house. The receipts will nearly equal any week's engagement here this season, not even standing-room to be had at the matinee on Saturday. Week of 23, Evangeline; Erminie May 1.

Grand Opera House (W. H. Low, proprietor): The Hanlons' new Fantasma opened here on Friday night before a large audience. Hearts of Oak is the attraction first of this week, and Gorman Brothers' Minstrels the last three nights. Hanlon's Voyage en Suisse is booked for two nights of May 2-3.

WESTERLY.

Armory Hall (T. W. Lamphear, manager): Charles T. Parsloe and co. in A Grass Widow to fair-sized audience 13. Ella Gardner as the Grass Widow and Owen Westford as Spook were exceptionally good.

Opera House (C. B. Bliven, manager): Julia Anderson to large audience 16 in Inez. The star has greatly improved since she was here a few months ago. Co. weak.

Item: I wish to say a word of merited commendation for The Mirror Annual. It reflects great credit upon its originator and compilers, and must be of incalculable value to all those who are either directly or indirectly connected with the profession.

TENNESSEE.

MEMPHIS.

New Memphis Theatre (Frank Gray, manager): After being closed for a week, Katie Putnam opened to a large audience in Lena the Madcap. The co. good. Billy Emerson, who suddenly abandoned burnt cork, and is appearing with white face in this co., is a big drawing card; he will remain with the Putnam co. this season and on their Western tour. He left McNish, Johnson and Slavin in New Orleans, and joined the Putnam co. here. Joseph Jefferson 27-28.

Jackson Mound Park: Gilmore's Band Concert co. and a chorus of one hundred and fifty May 4-6. Walker's Vaudeville closed.

NASHVILLE.

The Grand (Anglim and Haile, managers): Nellie Free in a repertoire 16-21 to light business. Star Comedy co. 23, week.

Items: A concert and the first production of Father Delaney's two-act drama, The Irish Brigade, 21, at the Vendome, drew packed house. The amateurs acquitted themselves with great credit. The performance was given for the benefit of St. Mary's Orphan Asylum.—George Manderback, business manager Nellie Free co., reports their business very good.—"Cass" Haile, Manager Anglim's associate, is one of the eloquent pool auctioneers of the country.—Joseph Jefferson appears at the Vendome May 1.—Bob Hiller, of the Grand, returned a few days ago from an extensive trip through the country billing the Nashville Spring Race Meeting. —Martin Hynes, assistant treasurer of the Vendome, is a most polite and popular man, and he pushes both Will Sheets and Ed. Anglim for first place in point of looks.

CHATTANOOGA.

New Opera House (Paul R. Albert, manager): Lottie Church co. to large and well-pleased audiences week of 16. Walter Fletcher deserves special mention. Next week, Grau's Opera co. at popular prices.

Item: Our city will soon boast of a lodge of Elks. Thomas Arnold, formerly of New Orleans, but at present city editor of the Chattanooga *Times*, has the matter in charge, which insures success. The lodge will be organized with about thirty-five charter members.

KNOXVILLE.

King and Franklin's Circus is the only attraction we have had since my last letter. They have had enormous crowds every night this week. Lottie Church co. all next week at Staub's Theatre. Popular prices.

UTAH.

SALT LAKE CITY.

Salt Lake Theatre (H. B. Clawson, manager): Mrs. James Brown Potter drew large houses at advanced prices 12, presenting Loyal Love and Lady of Lyons. Mrs. Potter is pretty, and has some elegant costumes, but her acting is decidedly bad. Kyrle Bellew is the only one in the co. worth mentioning. Royce and Dansing Comedy co. 14 to light house.

TEXAS.

PARIS.

Babcock Opera House (John H Walker, manager): Levy's Concert co. to fair house 14. At an extra expense Manager Walker leased the Park for a Sunday open-air performance by the Levy co. This is the second of the kind ever given in Paris on the Sabbath. The Park was crowded. Milton and Dollie Nobles in From Sire to Son to an excellent house. The encores of the audience showed its appreciation of the play. Bell and Ellis with the Royal Marionettes 25-28.

SAN ANTONIO.

Grand Opera House (Ernest Rische manager): The Grand was packed 11-12, with large audiences to see Joe Jefferson in Rip Van Winkle. Support good throughout, and the acting of the little ones, Ada Foster and Birdie Black, deserve more than a passing notice. In Emma Vaders we welcomed back a lady who created more than a favorable impression when here with Edwin Booth last season.

Item: The Belknap Rifles gave the Lady of Lyons 13, at the Grand Opera House. W. G. Tobin played Melnotte with good effect. On the whole the play was exceedingly well rendered.

GALVESTON.

Tremont Opera House (Greenwall and Son, managers): A notable event of the season was the engagement of Mrs. Langtry, whose appearance 16-18, in A Wife's Peril, As in a Looking-Glass and Lady of Lyons was the means of attracting large and select audiences. The popular verdict as to the fair Englishwoman's abilities as an actress is not a highly favorable one, and as personal charms, assisted by the costumer's skill, cannot atone for the lack of dramatic art, Mrs. Langtry's honors in a histrionic sense are light. The support is in the main excellent and though Charles Coghlan is at its head, the careful and commendable endeavors of Frederick A. Everill were in striking contrast with the apparent indifference of the former actor.

FORT WORTH.

Opera House (George H. Dashwood, manager): Joe Jefferson in Rip Van Winkle even at an advance of 100 per cent. in admission prices filled the house two nights, 16-17. Supporting co. good. Particular mention of the acting of Edwin Varrey as Derrick Von Beekman, and George Denham as Cockel, being permissible.

SHERMAN.

Sherman Opera House (L. A. Mayer and Co., managers): Joe Jefferson as Rip Van Winkle 14, to packed house. He received a very warm welcome. Bell's Original Royal Marionettes held the boards 16-18. As prices were lowered and prizes given away, large houses were the rule.

VIRGINIA.

RICHMOND.

Theatre (Mrs. W. T. Powell, manager): Closed.

Academy of Music (Thomas G. Leath, manager): Closed week of 16. Theodore Thomas Concert 27-28.

Opera House (A. J Ford, owner): Closed.

Comique (W. W. Putnam, manager): Business continues good. Mamie Grant in her specialties is par excellent.

Musee (C. S. Thompson, manager): John Cullin and Nellie Ashby are the new faces announced for 23.

CHARLOTTESVILLE.

Levy Opera House (Spooner and Page, managers): The Staunton Operatic and Dramatic co. opened our new house with Chimes of Normandy, to a large and appreciative audience, standing-room at a premium. Miss K. McGuffin as Serpolette, Miss Anne Crosby as Germaine, C. L. Cook as Jean Greniche ux, Ad. Hovelle as Gaspard the miser, A. Jaffe as Marquis of Corneville, deserve great credit for their clever work. The costumes were superb, among the chorus-girls Miss Kenney was exceptionally good.

STAUNTON.

Opera House (W. L. Oliver, manager): Staunton Operatic and Dramatic Association, accompanied by the Stonewall Brigade Band of twenty pieces, went to Charlotteville Wednesday night, 18, under the management of Manager Olivier, and gave a most excellent rendition of the Chimes of Normandy to a very large audience.

LYNCHBURG.

Opera House (T. H. Simpson, manager): House dark this week. Lottie Church May 3-5; Grau's Opera co. week of 14.

VERMONT.

BURLINGTON.

Howard Opera House (W. K. Walker, manager): Erminie for the third time 23, to a packed house. Gross receipts, $1,000. T., P. and W. Minstrels 28; Moulton's Dramatic co. 30—week.

WEST VIRGINIA.

WHEELING.

Opera House (F. Riester, manager): A Night Off (Bartram and Burbidge) 17, presenting the comedy in good style to a well-pleased audience that comfortably filled the theatre. MacCollin Opera co. 30—week.

Grand Opera House (O. C. Genther, manager): Weston Brothers 16-18, with a bad co., bad play and bad business. Keep It Dark 19-21, headed by W. T. Bryant, supported by a good co. of comedians, filled the house at every performance.

PARKERSBURG.

Academy of Music (M. C. Van Winkle, manager): Baldwin-Melville co. week of 16 in repertoire, with silverware prizes and low prices. The prize racket draws packed houses.

WISCONSIN.

MILWAUKEE.

Grand Opera House (E. G. Rodolf, manager): Gus Williams in Keppler's Fortunes 15 to fair business. A few new features have been introduced since last seen here. Daniel Boone co. 16-17 to heavy gallery houses. The show is very sensational.

Academy (Jacob Litt, manager): Very quiet at this house all week, until Wilson and Rankin's Minstrels—minus Rankin—broke the spell 21.

Palace Theatre (O. F. Miller, manager): Closed during week. Joseph D. Clifton in Ranch King 22.

Items: Manager Rodolf does not renew his lease of the Grand, but will have the management of a theatre in Memphis next season. On dit also that Mr. Nunnemacher and O. F. Miller, of the Palace, are to run the Grand in conjunction with the Palace, at cheap prices. —Manager Litt will renew his lease of the Academy.—I hear very little about the new theatre to be built on the West Side; it looks very much as though the project had fallen through.

BELOIT.

Goodwin's Opera House (Howard and Wilson, managers): Mme. Neuville and son in The Boy Tramp to fair business 18. Augustin Neuville is quite a comedian. Daniel Boone 19 to fair house. Indiana, cowboys, etc. Great advertisers.

MADISON.

Turner Opera House (Smith and Straslipka, managers): Chicago Opera co. closed three nights' engagement. The fair-sized audiences were not pleased with the performances. Beach and Bower's Minstrels, 26; McIntyre and Heath's Minstrels, May 9.

EAU CLAIRE.

Opera House (J. E. Cass, manager): Lizzie Evans 17-18 in Our Angel and Fogg's Ferry. She is as charming as ever, and delighted her audiences on both nights. Ida Robinson and Alfred Beverly joined the co. in Chicago. The co. go to the Pacific Slope. Play all Summer.

WAUSAU.

Grand Opera House (H. L. Wheeler, manager): Gus Williams in Keppler's Fortune to a small audience 19. Mr. Williams repeated his visit too soon. Lizzie Evans in Our Angel 25.

CANADA.

HAMILTON.

Grand Opera House (Thomas Kiche, manager): The Atkinson Comedy co. played Peck's Bad Boy to a top-heavy house 16. With the exception of Marie Heath the co. is poor. Dion Boucicault in The Jilt 18. Both co. and play is the best that has been seen here for some time, and was deserving of a better house. Nat C. Goodwin 24-25; W. J. Scanlan May 2.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): Emma Abbott Opera co 16-18, drew about as many people as the Grand would comfortably hold. Their repertoire was same as usual. The prima donna sang and acted her respective roles in a faultless manner, and the audience showed their appreciation with storms of applause. Receipts large. Dion Boucicault filled in the remainder of the week in The Jilt and Arrah-na-Pogue, but houses were light. This week W. J. Scanlan in Shane-na-Lawn.

Toronto Opera House (Shaw and Jacobs, managers): Turner's Under the Gaslight to a fair share of business all week. The present co. is a good one. Gus Phillips (Oofty Gooft) slays the part of Snorky. Scenic effects good.

Items: Mme. Carreno, the pianist, assisted by some well-known concert singers, was largely patronized at the Pavillion 19. The management of the Conservatory of Music contemplate erecting an extensive building in Queen's Park.—Barton McGuckin, tenor, and William Ludwig, baritone, are arranging to appear here in concert in May.—Our popular manager of the Grand, O. B. Sheppard, will take his annual benefit on Monday 23.

ST. CATHARINES.

St. Catharines Theatre (H. G. Hunt, manager): True Irish Hearts co. gave a good performance to fair business 14. Claire Scott co. in Queen Elizabeth, Leah, Mary Queen of Scots and Lucretia Borgia 18 to 21, to poor business. The co. is a good one and worthy of better patronage.

MONTREAL.

Academy of Music (Henry Thomas, manager): Erminie 16 to splendid business. The cast and chorus excellent. Current week, Held by the Enemy.

Theatre Royal (Sparrow and Jacobs, managers): Hettie Bernard Chase in Rags 16 to medium business. Chase received several encores for her songs and banjo solos. This week, J. J. Wooding in Never Say Die. Next, Little Nugget.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their advance dates every week, mailing them in time to reach us on Monday.

DRAMATIC COMPANIES.

A. M. PALMER'S JIM THE PENMAN (Western co.): Philadelphia April 16—two weeks.
A. M. PALMER'S JIM THE PENMAN (Southern co.): Poughkeepsie, N. Y., April 26, Yonkers 27, N. Y. City 30—week.
A NIGHT OFF (Bertram-Burbidge) Co.: Cincinnati, O., April 22—week; St. Louis, Mo., 30—week; Springfield, Ill., May 7, Decatur 8, Danville 9, Lafayette, Ind., 10, Logansport 11, Fort Wayne 12, Toledo, O., 14—week; Cleveland 21—week.
ARABIAN NIGHTS CO.: St. Louis, Mo., April 23—week.
A. L. WILBUR COMEDY CO.: Sacramento, Cal., April 23—week.
ADA GRAY CO.: Chicago, Ill., April 22—two weeks; Toledo, O., May 6—week; Buffalo, N. Y., May 14—week.
AGNES WALLACE-VILLA CO.: Detroit April 23—week; Cleveland, O., 30—week; Cincinnati May 5—week.
ATKINSON-COOK DRAMATIC CO.: Nashua, N. H., April 23—week; Fitchburg, Mass., 30—week; Chelsea, May 7—week; Salem 14—week; Lynn 21—week, and close.
ANNIE PIXLEY: Sacramento, Cal., April 26-27, Marysville 28, Portland, Ore., 30—week; Victoria, B. C., May 7-9, Seattle, W. T., 10-11, Tacoma 12.
A COLD DAY CO.: Ashtabula, O., April 26, Sandusky 28, Chicago, Ill., May 6—week; Louisville, Ky., 14—week; Cincinnati, O., 20—week.
A. M. BARRON CO.: Lagrange, Ind., April 23—week.
A POSSIBLE CASE CO.: N. Y. City April 9—indefinitely.
AMANUENSIS: N. Y. City, April 23—three weeks.
ADA GILMAN CO.: Girardville, Pa., April 26, St. Clair 27-28 Pottsville 30—week.
BOOTH-BARRETT CO.: Terre Haute, Ind., April 26, Indianapolis 27-28, Lafayette 30, Ft. Wayne May 1, Kalamazoo, Mich., 2, Grand Rapids 3, Bay City 4, East Saginaw 5, Ann Arbor 7, Springfield, O., 8, Dayton 9, Louisville, Ky., 10-12, Brooklyn, N. Y., 14—week, and close.
BALDWIN & MELVILLE CO.: Gallipolis, O., April 23—week; Charleston, W. Va., 30—week; Huntington May 7—week.
BUNCH OF KEYS CO.: Chippewa Falls, Minn., April 26, Eau Claire 27, Stillwater 28, St. Paul 30—May 2, Minneapolis 3-5, Chicago, Ill., 7—week.
BOY TRAMP (Mme. Neuville's) Co.: Chicago, April 23—week; Defiance, O., 30, Fostoria May 1, Tiffin 2, Akron 3-5.
BLACK THORN: Louisville, Ky., April 23—week.
BOLOSSY KIRALFY'S DOLORES CO.: Brooklyn, April 23—week.
BANDMANN: Chicago, April 23—week; Kansas City, Mo., 30—week.
BAYSE-DAVIS CO.: Red Wing, Minn., April 23—week; Chippewa Falls, Wis., 30—week; Eau Claire May 7—week.
BUR OAKS (Higgins and Keane's) Co: Batavia, Ill., April 26-28, Joliet 30-May 5, Indianapolis May 7—week.
BISHOP'S COMEDY CO: Elmira, N. Y., 23—week; Buffalo 30—week; Erie, Pa., May 7—week.
CHIP O' THE OLD BLOCK CO.: Brooklyn, E. D., April 23—week.
COXE'S STAR COMEDY CO. Nashville, Tenn., April 23—week.
CHARLES ERIN VERNER CO: Lima, O., April 26, Mansfield 27, Urbana 28, Hamilton 29, Newark 30, Bellaire May 1, Johnstown, Pa., 2, Altoona 3, Williamsport 4, Pittston 5, N. Y. City 7—week.
C. T. ELLIS: Syracuse, N. Y., April 23—week; N. Y. City 30—week.
CATTLE KING (J. H. Wallick) Co.: Baltimore, April 23—week; Pittsburg 30—week.
CIVIL SERVICE CO.: St. Louis, Mo., April 22—week; Chicago, Ill., 29—week; Baltimore 14—week; Washington 21—week; Boston 28—week; Brooklyn June 4—week.
CUPID'S PRANKS (Morris-Laforge) Co.: Santa Rosa, Cal., April 30, Napa May 1, Vallejo 2, Sacramento 3, Maysville 4-5, Oroville 7-8, Chico 9, Redding 10, Red Bluff 11-12.
CLARA MORRIS: N. Y. City April 23—week.
CLAIRE SCOTT CO.: Peterboro, Can., April 30-May 1, Belleville 2-4, Morrisburg 5, Cornwall 7-8, Brockville 9-10, Ottawa 11-12.
DION BOUCICAULT CO.: Chicago, April 23—two weeks.
DENMAN THOMPSON: Brooklyn April 16—two weeks; Boston 30—May 12; Denver, Col., 28—week; Salt Lake City, U. T., June 5-7, San Francisco June 11—four weeks; Los Angeles July 9—week, and close of season.
DALYS' UPSIDE DOWN: N. Y. City April 23—week, and close of season.
EVANGELINE CO.: Providence, R. I., April 23—week.
EVANS AND HOEY CO.: Cheyenne, Wyo., April 30, Los Angeles, Cal., 30, Sacramento May 7-8; Stockton 9, St. Jose 10, Oakland 11-12, San Francisco 14—week.
EARLY BIRDS (Fitzgerald) Co.: Hoboken, N. J., April 23—week.
EARLY BIRDS (Lester and Allen) Co.: Brenham, Tex., April 26, Austin 27, San Antonio 28-29 Waco 30.
EDWIN ARDEN'S (Eagle's Nest) Co.: Reading, Pa., April 23 week.
EUNICE GOODRICH CO.: Omaha Neb., April 23—week, Lincoln 31—week; Atchison, Kas., May 7—week; Leavenworth 14—week; Topeka 21—week; Wichita 28—week; Winfield June 4—week.
EDWIN STUART CO.: Manitowoc, Wis., April 23—week.
EDITH DIRSTINE CO.: Wichita, April 30—week.
FRED. BRYTON CO.: Lowell Mass., April 28.
E. F. MAYO CO.: N. Y. City April 23—week.
FRANK MAYO CO.: Nashua, N. H., April 26. Lowell, Mass., 30-May 1, North Attleboro 2-3, Taunton 4, Newport, R. I., 5, Jersey City 7—week; N. Y. City 14—four weeks.
FLOY CROWELL: Kalamazoo, Mich., April 23—week; Chicago 30—two weeks.
FRANCES LABADIE NOBODY'S CHILD CO.: Monroeville, O., April 26, Bellevue 27, Tiffin 28, Fostoria 30.
FLORENCE HAMILTON (My Husband) Co: Parsons, Kas., April 26, Ottowa 27, Lawrence 28, Leavenworth 30, Atchison May 1, Topeka 2, Manhattan 3, Clay Centre 4, Harrington 5.
FRED. WARDE CO.: Portland, Ore., April 23—week; San Francisco 30—two weeks.
FANNY DAVENPORT CO.: N. Y. City March 3—indefinite.
FRANK I. FRAYNE'S CO: Brooklyn, N. Y., 23—week; Albany 30—week; Syracuse 7—week; Rochester 14—week.
FLORENCE BINDLEY CO.: Cincinnati April 22—week; Indianapolis, Ind., 30—week; Buffalo, N. Y., May 4—week.
FELIX VINCENT CO.: Fergus Falls, Minn., April 23—week; Alexandria 30—week; St. Cloud May 14—week.
GRAY AND STEPHENS: Hoboken, N. J., April 23—week.
GOLDEN-ROBINSON DRAMATIC CO.: Hillsboro, Ill., April 23—week; Mattoon 30—week; Greencastle, Ind., May 7—week; Muncie 14—week.
GUS WILLIAMS' CO.: Council Bluffs, Ia., April 26, Omaha, Neb., 27-28.
GRAHAM-EARLE CO.: Bryan, O., April 23—week; Valparaiso, Ind., May 7—week; Goshen 14—week; Michigan City 21—week; Frankfort 28—week; Rochester, June 6—week, and close of season.
G. S. KNIGHT: Chicago, April 23—week; Minneapolis 30 May 2, St. Paul 3-5.
GRIENER BURLESQUE CO: Chicago April 23—week.
GLOBE THEATRE (E. B. Kelly) Co.: Vinton, Ill., April 23—week.
GOLD KING CO.: Baltimore April 23—week.
GERMAN DETECTIVE (Frank S. Davidson) Co.: Friendship, N. Y., April 26, Angelica 27, Cuba 28, Allegany 30, Randolph May 1, Cherry Creek 2, Gowanda 3, Hamburgh 4.
GAGE-LLOYD CO.: Lasalle, Ill., April 23—week.
G. S. CURTIS CO.: Ellsworth, Me., April 23—week.
HARRISON-ROGERS DRAMATIC CO.: Baker City, Ore., April 26, Boise, Idaho, 27-28, Butte, Mont., 30—week; Anaconda, May 7-8, Deer Lodge 9, Helena 10-12, Salt Lake City, Utah, 14-15.
HARRY STETSON DRAMATIC CO.: De Ruyter, N. Y., April 26-28.
HUNTLEY-GILBERT CO.: Meridian, Miss., April 23—week.
HEINRICH CONRIED CO.: Chicago, Ill., April 23—week.
HARDIE-VON LEER CO.: Trenton, N. J., April 26-28.
HELD BY THE ENEMY CO.: Baltimore April 23—week.
HANLONS' (Voyage en Suisse) Co.: Boston, Mass., April 23—week; Worcester 30-May 1, Providence, R. I., 2-3, Chelsea, Mass 5.
HANLONS' NEW FANTASMA: Worcester, Mass., April 26-28, Haverhill 30-May 2, Manchester, N. H., 3-5, Lawrence, Mass., 7-8, Chelsea 9-10, Lynn 11-12, Montreal 14—week, and close of season.
HATTIE BERNARD-CHASE CO.: Wheeling, W. Va., April 26-28, Cincinnati 30—week; Louisville, Ky., May 7—week; Indianapolis 14—week; Chicago 21—two weeks.
HELEN BLYTHE CO.: St. Louis, Mo., April 22—week; Litchfield, Ill., 30, Decatur, May 1, Champaign 2, Danville 3, Crawfordsville, Ind., 4, Greencastle 5, Cincinnati 6—week.
HEARTS OF OAK (Herne's): New Haven, Ct., 26-28, and close of season.
HELENE ADELL'S CO.: Warren, Pa., April 23—week; Jamestown, N. Y., 30—week; Bradford, Pa., May 7—week; Hornellsville, N. Y., 14—week; Elmira 21—week; Olean 28—week.
HIGHEST BIDDER: Newark, N. J., April 23—week; Brooklyn, E. D., 30—week; Boston, May 1—three weeks.
IVY LEAF CO.: Philadelphia, Pa., April 23—week; Pittsburg 30—week.
IRENE WORRELL CO.: Belleville, Ill., April 23—week.
J. J. DOWLING CO.: Montreal, April 23—week.
JOHN S. CLARKE: Philadelphia, Dec. 26—indef. season.
JULIA ANDERSON CO.: Wallingford, Ct., April 26, Bristol 27, Willimantic 28.
JANAUSCHEK: Boston, Mass., April 16—three weeks.
JAMES O'NEILL CO.: Minneapolis, Minn., April 23—week; Duluth 30—May 1, Eau Claire, Wis., 2, Oshkosh 3, Milwaukee 4-5, Chicago 6—week; Binghamton, N. Y., 14, Waterbury, Ct., 15, Danbury 16, New Haven 17-18, New London 19, and close of season.
JOSEPH JEFFERSON CO.: Memphis, April 27-28, Cairo, Ill., 30, Nashville, Tenn., May 1, Louisville, Ky., 2, Indianapolis, Ind., 3, Columbus, O., 4, Cleveland 5, Detroit, Mich., 7.
JOSEPH MURPHY: Taunton, Mass., April 26, Fall River 27-28, Harlem (N. Y. City) 30—week; Providedce, R. I., May 7—week; Pittsfield, Mass., 14, Rome, N. Y., 15, Watertown 16, Ogdensburg 17.
JENNIE KIMBALL'S MAM'ZELLE CO.: Detroit April 23—week, and close of season.
JOHN DILLON (Wanted the Earth) Co.: Fort Dodge, Ia., April 30.
JAMES-WAINWRIGHT CO.: N. Y. City April 16—two weeks.
JOHN S. MURPHY: Marshall, Mo., April 26, Moberly 27, Louisiana 28, Alton, Ill., 30, Carlinville May 1, Lincoln 2, Bloomington 3, Kankakee 4, Englewood 5, Ottawa 18-19, Montreal 21—week; Belville, Ont., 28, Kingston 29, Rockville 30.
KATE CLAXTON CO.: Chicago, April 22—week.
KINDERGARTEN (Stanley-Macy) Co.: Albany, N. Y., April 23—week; Syracuse 30—week; Rochester May 7—week.
KEEP IT DARK CO.: Meadville, Pa., April 26, Franklin 27, Oil City 28.
KITTIE RHOADES' CO.: Williamsport, Pa., April 23—week.
KATIE PUTNAM CO.: Greenville, Tex., April 26, Paris 28, Fort Smith, Ark., 30-May 1, Fayetteville 2, Springfield, Mo., 3-4, Fort Scott, Kas., 5, Kansas City 7—week.
LILLIAN LEWIS CO.: Cincinnati, April 23—week; Cleveland 30—week; Detroit May 7—week.
LITTLE PUCK (Frank Daniels') Co.: Denver, Col., April 23—week; Leadville 30-May 2, Pueblo 3-4, Colorado Springs 5, Hastings, Neb., 7, Council Bluffs, Ia., 8, Des Moines 9, Davenport 10, Springfield, Ill., 11, Terre Haute, Ind., 12, Cincinnati 13—week.
LOUISE POMEROY: Burlington, N. J., April 23—week.
LOTTA CO.: Philadelphia April 30—week.
LOST IN NEW YORK CO.: Pittsburg April 23—week.
LIZZIE EVANS: Milwaukee, April 27-28, Dubuque, Ia., 30, Davenport May 1, Cedar Rapids 2, Oskaloosa 3, Des Moines 4-5, Fort Dodge 7, Le Mars 8, Sioux City 7, Omaha, Neb., 10-11, Denver, Col., 14—week; San Francisco June 11—July 1.
LILLIAN KENNEDY CO.: Matteawan, N. Y., April 23—week.
LITTLE NUGGET (Sisson-Cawthorn's) Co.: N. Y. City 23—week; Montreal 30—week, Watertown, N. Y., May 7, Gouverneur 8, Ogdensburg 9, Oswego 10, Binghamton 15, Port Jervis 16, Paterson, N. J., 17-19.
LITTLE'S WORLD CO.: Reading, Pa., April 26-27, Norristown 28.
MY AUNT BRIDGET (Monroe-Rice) Co.: Hazleton, Pa., April 26, Bethlehem 27, Easton 28, Brooklyn 30—week; Boston May 7—week, and close of season.
MELVILLE SISTERS' DRAMATIC CO.: Findlay, O., April 23—week; Lima 30—week; Bellefontaine May 7—week.
MARGARET MATHER: Portland, Me., April 26-28, Lawrence, Mass., 30, Lowell May 1, Nashua 2, Salem 3, Gloucester 4, Lynn 5, Chelsea 7, Milford 8, Attleboro 9, Pawtucket 10, Taunton 11.
MAUDE BANKS' CO: Great Barrington, Mass., April 26, Hartford, Ct., 27-28, Waterbury 30, Bridgeport May 1, Wallingford 2, Middleton 3, Willimantic 4, Rockville 5, Meriden 7.
MATTIE GOODRICH CO: New Orleans April 23—two weeks.
MRS. LANGTRY: Fort Worth, Tex., April 25-26, Dallas 30, San Bernardino, Cal., May 4, Los Angeles 7—week; San Francisco 11—two weeks.
MAIN LINE (W. L. Allen's) Co.: N. Y. City April 23—week; Pittsburg 30—week; Chicago May 14—week; Milwaukee 28—week; St. Paul June 6—week, Minneapolis 11—week.
MILTON NOBLES: Vincennes, Ind., April 26, Chicago 30—two weeks.
MARIE PRESCOTT: Bath, N. Y., April 25-26, Corning 27-28, Williamsport, Pa., 30-May 1, Shamokin 2-3, Shenandoah 4-5, Philadelphia 7—week.
MAGIC TALISMAN CO.: Chicago April 23—week.
MUGGS' LANDING CO: Middletown, Ct., April 26, Westerly, R. I., 27.
MAZULM (Imre Kiralfy) Co.: Washington April 23—week.
MONTE CRISTO (Benedict's): Boston April 23—week.
MATTIE VICKERS' CO.: Indianapolis April 23—week.
MAY BRETONNE'S CO: Sioux City, Ia., April 26-28.
MULDOON'S PICNIC (Humphrey-Crossley) Co.: Marietta, Pa., April 26, Middletown 27, Scranton 28, Middletown, N. Y., 30, Peekskill May 2, Sing Sing 3, Matteawan 4.
MAGGIE MITCHELL: Chelsea, Mass., April 26, Amesbury 27, Portsmouth, N. H., 28.
MURRAY AND MURPHY: Syracuse, N. Y., April 26-27, Dunkirk 28, Erie, Pa., 30, Titusville May 1, Oil City 2, Ashtabula, O., 3, Youngstown 4-5, Pittsburg 7—week.
MORA CO: Little Falls, N. Y., April 23—week.
MINNIE MADDERN CO.: Baltimore April 23—week.
NEWTON BEERS (Lost in London): Wilmington, Del., April 26-28, N. Y. City 30-May 5.
NATURAL GAS CO.: Boston April 16—two weeks; N. Y. City May 1—indefinite.
N. C. GOODWIN: Hamilton, O., April 27-28.
NEGRETTO CO.: Eureka Springs, Mo., April 23—week.
NEILL BURGESS CO.: N. Y. City, April 23—indefinite.
NIGHT OWLS CO.: St. Louis, Mo., April 23—week.
NELLIE FREE CO.: Nashville, Tenn., April 16—two weeks.
NINA WILLARD CO.: Grand Rapids, Mich., April 23—week.
OLIVER BYRON: Philadelphia, April 23—week.
ONE OF THE BRAVEST CO: Rochester, N. Y., April 23—week; Troy 30—week; Montreal May 7—week.
ONE OF THE FINEST (Hassan's) Co.: Washington, April 30—week.
ONLY A FARMER'S DAUGHTER CO.: Peekskill, N. Y., April 26, Sing Sing 27, Yonkers 28, Brooklyn 30—two weeks, and closing season.
PEOPLE'S THEATRE (Hill) Co.: Birmingham, Ct., April 23—week.
PEOPLE'S THEATRE (J. C. Rockwell) Co.: Peterboro, N. H., April 16—week.
PAIR OF KIDS (Kendall) Co.: Scranton, Pa., 26-27, Binghamton, N. Y., 28, Oneonta 30, Cohoes May 1, Troy 2, Syracuse 7-9, Rochester 10-12, Albany 14-16.
PATTI ROSA CO.: Leadville, Col., April 26-28, Salt Lake May 3-5, San Francisco 28—three weeks.
PECK'S BAD BOY (Atkinson) Co.: Newark, N. J., April 23—week; Brooklyn 30—week; Boston May 7—week, and close of season.
PETE BAKER CO: St. Louis, Mo., April 22—week.
PAT ROONEY CO.: Buffalo, N. Y., April 23—week.
PHILOPENE (Myra Goodwin) Co.: Washington, D. C., April 28—week; Baltimore May 5—week; Cincinnati 12—week; Louisville, Ky., 19—week; Pittsburg, Pa., 26—week.
T. J. FARRON CO.: Lincoln, Neb., April 26, Atchison, Kas., 27, Kansas City, Mo., 28—week.
REDMUND BARRY CO: Penn Yan, N. Y., April 23, Canandaigua 24, Auburn 25, Oswego 26, Ithica 28, Binghamton 30, Carbondale, Pa., May 1, Port Jervis, N. Y., 2, Poughkeepsie 3, Troy 4-5.
RANSOM DRAMATIC CO.: St. Cloud, Minn., May 30—week.
RHEA: Santa Fe, N. M., April 25-26, Los Vegas 27-28, Trinidad, Col., 30, La Junta May 1.
RICHARD MANSFIELD: Jersey City April 23—week.
ROBSON-CRANE COMB.: Boston, Mass., April 16, indefinite.
RUN OF LUCK: Chicago, Ill., April 9—indef.
ROLAND REED: San Francisco April 16—two weeks.
R. H. BAIRD CO.: St. Catherine's, Can., April 26—week.
RUBY LAFAYETTE CO.: Chadron, Neb., April 23—week.
ROSINA VOKES' COMEDY CO.: N. Y. City April 16—four weeks.
ROBERT DOWNING (Gladiator) Co.: East Saginaw, Mich., April 26-27, Bay City 28, Chicago 30—week.
RICE AND DIXEY'S ADONIS CO.: Saratoga, N. Y., April 23—week; Pittsfield, Mass., 30.
SILVER KING CO. (Miner's): N. Y. City April 23—week.
SPOONER BROTHERS' CO.: Tremont, Neb., April 23—week; West Point 30—week; Norfolk May 7—week.
SHE (Hayman-Gillette) Co.: Buffalo, N. Y., April 23—week.
SPARKS BROTHERS' CO.: East Liverpool, O., April 26, Beaver Falls, Pa., 27, Alliance, O., 28, Canton, May 2, Carrollton 3, Newark 4, Columbus 5.
SKIPPED BY THE LIGHT OF THE MOON (Fowler-Warrington) Co.: Salem, Mass., April 26, Chelsea 27, Waltham 28—close of season.
STILL ALARM CO.: N. Y. City, April 2—indefinitely.
SID C. FRANCE: Milwaukee, Wis., April 23—week.
SEYMOUR-STRATTON CO., Torrington, Ct., April 23—week.
STEVENS' DRAMATIC CO.: Peoria, Ill., April 23—week.
TOURISTS (Kirke-Clarke's) IN A P. P. C.: Springfield, Ill., April 26, Mattoon 27, Terre Haute, Ind., 28.
TRUE IRISH HEARTS CO.: Toronto, April 23—week.
TWO JOHNS CO.: Troy, N. Y., April 23-28, Elizabeth, N. J., 30, Plainfield May 1, New Brunswick 2, Red Bank 3, Burlington 4, Norristown 5.
T. J. FARRON CO.: Kansas City, Mo., April 23—week.
TREMAINE COMEDY CO.: Newburg, N. Y., April 23—week.
TWO OLD CRONIES: North Adams, Mass., April 26, Holyoke 27, Chelsea 30, Salem May 1, Gloucester 2, Exeter, N. H., 3, Worcester, Mass., 4-5, Waterbury, Ct., 7, Danbury 8, Yonkers, N. Y., 9, Matteawan 10, Newburg 11, Hudson 12, Holyoke, Mass., 13, Northampton 15, Springfield 16, Westfield 17.
T. W. KEENE COMB.: Pittsburg, Pa., April 23—week; Washington, D. C., 30—week.
TOWN LOTS COMB.: Detroit April 23—week.
TRIXIE (Jessie Bonstelles) Co.: Kenton, O., April 27, Marion 28, Galion 30, Shelby May 1.
UNCLE TOM'S CABIN (Rusco-Swift) Co.: Sanborn, Ia., April 26, Sheldon 27, Sibley 28.
UNDER THE GASLIGHT (Turner's): Cleveland, O., April 23—week; Buffalo May 7—week; Hoboken, N. J., 14—week; Boston 21—week; Providence, R. I., June 4—week.
ULLIE AKERSTROM: Lewiston, Me., April 23—week; Portsmouth, N. H., 30—week; Bangor, Me., May 7—week; Lawrence, Mass., 14—week; Concord, N. H., 21—week; Worcester, Mass., 28—week; Boston, June 4—four weeks.
W. H. POWER CO.: Philadelphia April 23—week.
WE, US & CO (Mestayer): Boston May 3-5.
WESTON BROTHERS: Baltimore April 23—week; Washington 30—week; Wilmington, Del., May 7-9, Reading, Pa., 10-12.
WILLARD SCORER CO.: Grand Rapids, Mich., April 23—week.
WAGES OF SIN (H. R. Jacobs) Co.: Philadelphia April 23—week.
WETTLAUFER'S COMEDY CO: Rondout, N. Y., April 23—week.
WEBSTER AND BRADY'S SHE CO.: Winnipeg, Man., April 23—week; Minneapolis, Minn., May 10-12, Chicago, Ill., 14—two weeks.
WAITE'S COMEDY CO.: Chicopee, Mass., April 23—week; Meriden, Ct., 30—week.
WINNETT'S PASSION'S SLAVE CO.: Portsmouth, Va., April 26, Wilkesbarre, Pa., 27, Scranton 28, N. Y. City 30—week; Brooklyn May 7—week; Albany 14—week; Newark, N. J., 21—week.
WINNETT'S GREAT WRONG CO.: Bridgeport, Ct., April 26-28, Brooklyn, E. D., 30—week; Newark, N. J., 7—week; Brooklyn 14—week.
ZOZO: Cedar Rapids, Ia., April 26, Kansas City, Mo., Quincy 28.

OPERA AND CONCERT COMPANIES.

ANDREWS' OPERA CO.: Chicago April 30—week; Buffalo May 6—week; Boston 13—week.
BOSTONIANS: St. Paul, Minn., April 22—week.
BENNETT-MOULTON OPERA CO. A: Dayton, O., April 22—week.
BENNETT-MOULTON OPERA CO. B: Toledo, O., April 23—week.
BALDWIN'S COMIC OPERA CO.: Ashland, Wis., April 23—week.
BOYCE-LANSING (Bellringers) Co.: Pueblo, Col., April 26-27, Colorado Springs 28.
BLIND BOONE CO.: Moline, Ill., April 27, Dubuque, Ia., 28, Rock Island, Ill., 30.
CONRIED-HERMANN OPERA CO.: Louisville, Ky., April 26-28, Cincinnati, O., 30—week; Pittsburg, Pa., May 7—week.
CARLETON OPERA CO.: Cincinnati April 23—week; Baltimore 30—six weeks.
CAMPANINI OPERA CO.: N. Y. City, April 26—indefinite.
DUFF OPERA CO. (Dorothy): New York City April 26—indefinite.
EMINIE (Casino) Co.: N. Y. City—indefinite.
EMINIE (Aronson's) Co: Providence, R. I., April 30—week.
EMMA ABBOTT CO.: Philadelphia April 23—two weeks.
FRENCH OPERA CO.: Washington April 23—week.
GILMORE'S BAND: Mobile, April 26, Birmingham 27-28, Knoxville, Tenn., 30, Chattanooga May 1, Nashville 2-3, Memphis 4-5, Helena, Ark., 7, Vicksburg, Miss., 8, Natchez, 9, New Orleans 10-13, Houston, Tex., 14, Austin 15-18, Little Rock, Ark., 20.
IDEAL OPERA CO.: Chicago, Ill. March 29—indefinite.
KATE BENISBERG OPERA CO.: Lincoln, Neb., April 26, Nebraska City 27, Council Bluffs, Ia., 28, Sioux City 30—May 1, Le Mars 2.
LITTLE TYCOON OPERA CO. (Spenser's): Brooklyn, E. D., April 23—week.
MCGIBENY FAMILY CONCERT CO.: Newcastle, Ind., April 26, Muncie 27-28, Anderson 30, Terre Haute May 3-5, Indianapolis 7—week.
NATIONAL OPERA CO.: Philadelphia, Pa., April 23—week.
NOSS FAMILY: Pawpaw, Mich., April 26, Decatur 27, Three Oaks 28, Valparaiso, Ind., 30, Lockport, Ill., May 2, Morris 2, Marseilles 3, Peru 4, Spring Valley 5, Amboy 7, Dixon 8.
PEARL OF PEKIN CO: N. Y. City March 29—indefinite.
STAR OPERA CO.: Muskegon, Mich., April 23—week.
WILBUR OPERA CO.: Bangor, Me., April 23—week; Holyoke, Mass., 30—week; Springfield May 7—week; Manchester, N. H., 16—week; Haverhill, Mass., 24—week; Boston 28—ten weeks.
WELSH PRIZE SINGERS: La Crosse, Wis., May 1, Portage 2, Ripon 3, Berlin 4, Oshkosh 5, Elgin, Ill., 8, Joliet 9, Cincinnati 10-12, Columbus, O., 15.

MINSTRELS.

BAIRD'S MINSTRELS: Omaha, May 4-5.
GORMAN'S MINSTRELS: Providence, R. I., April 26-28.
HICKS-SAWYER CO.: Green Bay, Wis., April 28.
HI HENRY'S: Chester, Pa., April 26, Smyrna, Del., 27, Easton, Md., 28, Dover, Del., 30, Middletown May 1 New Castle 2.
HAVERLY'S (Cleveland) Co: Miles City, Mont., April 26, Bismarck 27, St. Cloud, Minn., May 10.
MCNISH, JOHNSON AND SLAVIN'S: Savannah, Ga., April 26, Charleston, S. C., 27, Wilmington, N. C., 28, Raleigh 30, Danville, Va., May 1, Lynchburg 2, Roanoke 3, Norfolk 4, Richmond 5.
THATCHER, PRIMROSE AND WEST: Keene, N. H., April 26, Rutland, Vt., 27, Burlington 28.
WILSON-RANKIN: Chicago, April 22—week, and close of season.

VARIETY COMPANIES.

AUSTRALIAN (Austin) Co.: N. Y. City April 16—two weeks.
BELL, ELLIS AND BURKE COMB.: Paris, Tex., April 26-28.
HALLEN AND HART'S Co.: Salt Lake, Utah, April 23-26, Cheyenne, Wyo., 28, Colorado Springs, Col., 30; Pueblo May 1, Leadville 2—week; Denver 7—week.
KELLAR: Brooklyn April 23—week.
LILY CLAY'S COMB: N. Y. City April 23—week.
PARSON DAVIES' COMB.: Newark, N. J., April 23—week.
SHEPPER AND BLAKELY CO.: Philadelphia April 23—week; Brooklyn 30—week.
TONY PASTOR COMB.: Brooklyn, E. D., April 23—week; Hoboken May 10-13.
TONY DENIER'S PANTOMIME CO: Hoboken, N. J., April 30—week.

CIRCUSES, ETC.

BARNUM'S CIRCUS: Brooklyn, W. D., April 23—week Baltimore 30-May 1, Washington, D. C., 2-3, Portsmouth, O., 9, Columbus 10, Springfield 12, Cincinnati 13-14, Dayton 15, Muncie, Ind., 16, Indianapolis 17, Louisville, Ky., 18.
BRISTOL'S EQUESCURRICULUM: Orange, N. J., April 26-28.
CHARLES LEE'S: Horse Heads, N. Y., April 28.
CIRCUS'S EQUINES AND ELLIOTT FAMILY: Jackson, Mich., April 26 28.
E. C. TAYLOR CO.: Schenectady, N.Y., April 23—week.
FOREPAUGH'S: Philadelphia, April 23—week.
FRANK A. ROBINS' CIRCUS: Johnstown, Pa., May 10, Derry 11, Greensburg 12, Irwin 14, East Liberty 15, Monongahela City 16, Brownsville 17, Uniontown 18.
HUNTINGTON'S: Elmira, N. Y., April 30—week.
HOLLAND-MCMAHON CO.: Kansas City, Mo., April 23—week.
MILLER-FREEMAN CO.: Columbus, O., April 23—week.
ORTON'S CIRCUS: Knoxville, Tenn., April 1—indefinite.
ORRIN BROS: City of Mexico—indefinite.
PROF. MORRIS' EQUINE PARADOX: Indianapolis, April 30—week.
SELLS' BROTHERS: Columbus O., April 26-28.
SHIELDS': Bowling Green, Ky., April 27, Elizabethtown 27 28
WIETZ BROTHERS: Lincoln, Neb., April 23—week.
W. L. MAINS: Geneva, O., April 28.

Notes from Paris.

PARIS, April 6, 1888.

Are you fond of the old melodrama, such as Dennery constructed it, with its mixture of love, hate, seduction, assassination, and the final triumph of right by the punishment of the villain and the marriage of the hero and the heroine? If so, M. Georges Ohnet's Grande Maruiere will suit you to a T. Do not ask for any profound study of character, or any novelty in style, sentiment or situation. Content yourself with three acts of exposition, a very dramatic fourth act, and the usual idyllic conclusion that you have long foreseen. It is the fashion among the Parisian critics to sniff at M. Ohnet's books and pieces. They are both of them written in a style that would not be disowned by Dennery, if you will, but like his master in play-writing, M. Ohnet has a real dramatic sense, and although his pieces are *vieux jeu*, they are admirably constructed. M. Ohnet certainly knows how to put a piece together. The novel from which the dramatist has made his latest piece is one of the most successful of the many he has written, speaking always from a business point of view; it has had about 180 editions, which is more than the celebrated "Maitre de Forges" has yet reached. As M. Ohnet's books are at once translated and reprinted in New York, the story of the "Grand Maruiere," is, I presume, well known, so I will only briefly state the main points in the drama.

The Normandy town of La Neuville has long been divided into two rival factions, the followers of the bourgeois Mayor Carvajan and the supporters of the aristocratic Marquis de Clairfont. The cause of this hate dates back to the time when Carvajan, a poor clerk, was "cut out" by the young Marquis. In trying to stop the carriage that rolled away with Edie and her seducer, Carvajan fell under the wheels after being lashed in the face by the Marquis' coachman. Carvajan has sworn to get even with the "aristocrat." When the curtain rises Carvajan has become rich in the grain business by speculation and by usury. M. de Clairfont, on the contrary, has grown poor; tormented by an inventive mania, he has neglected his property, and the result is that his enemy Carvajon holds a mortgage on the chateau and park for eighty thousand dollars. When the day of sale arrives the Mayor intends to buy in the property and throw the aristocrat out of doors. But Carvajan's son-in-law, Pascal, is the hero who will prevent this catastrophe. Walking in the woods one day after a long absence from home, he is not sure of his way, and meeting the beautiful Antoinette de Clairfont (all marquis' daughters are beautiful in melodramas), he asks the route to his house. When she indicates the path the young man naturally falls in love with her at once and asks her name, giving his own at the same time. When Antoinette learns that Pascal is the son of her father's worst enemy she is horrified, and regrets her kindness. "Why?" asks the young man. "Your father will tell you," she replies. When he hears his father's story Pascal is not at all satisfied. Antoinette's beautiful eyes have bewitched him, and he intends to win her by settling the quarrel between the two rivals. An occasion is soon offered the young lawyer, for I have omitted to say that Pascal is a disciple of Blackstone. Robert de Clairfont, Antoinette's brother, is accused of having violated and strangled the pretty Rose Cassegrin, daughter of an old poacher. Robert is detested by everybody on account of his brutality and bad habits, and it is not a difficult matter to rouse all the peasants against him and his family. Old Carvajan does his best to increase the animosity. Antoinette begs Pascal to intercede for her brother. The young lawyer pleads the case, and Robert is acquitted. Carvajon, delighted with his son's success, begs his pardon, for father and son had quarreled when Pascal began to defend the "aristocrats." But who is the author of the crime? Pascal's father, whose sudden turnabout appears a little singular, suggests that perhaps the murderer is Russot, a sort of half idiotic shepherd, who was in love with Rose and jealous of Robert's attentions to her. Upon the indications given by his father, Pascal goes to the grand mariniére, or large, uncultivated tract of land near the church and cemetery. Roussot has been seen wandering about this spot for several nights. Pascal takes a certain number of policemen along with him in case of need. About two o'clock in the morning they see the shepherd coming along in a somnambulistic state; he kneels down at the cemetery gate and cries, "Rose, Rose, pardon me!" Pascal shakes Roussot, who immediately comes out of his sleep, and before the policemen can nab him, he rushes into the church, climbs up to the steeple, and jumps off on to Rose's tomb. This would have been a good point to wind up the drama, but M. Ohnet has added a fifth act wherein Pascal marries the lovely Antoinette.

There is not a bit of originality in this drama, but M. Ohnet has combined all the known tricks so as to produce an interesting piece. At the beginning the play is a little slow, and the enthusiasm of the audience was not fully awakened until the interview between Pascal and his father, in the fourth act, where the son pleads for the pardon of the enemy, and which is the culminating point of the drama. After this act, the author had gained the battle. The interpretation of the piece had a great influence on the success. Paulin Menier, the actor who played the role of Gaspard in The Lyons Mail, over thirty years ago, has made of old Carvajan a wonderful figure and created a type that will always be quoted whenever this actor's name is mentioned. The role of Antoinette de Clairfont was confided to Mlle. Marsy, a young lady whose personal charms opened the door of the Comedie Francaise to her when M. Perrin was alive. After a short but not very successful experience she retired from the theatre to marry Count Dillon, a well-known society man. For some reason or other this project fell through, and so Mlle. Marsy returns to the stage. She gives a very distinguished air to Antoinette, but her talent is not yet equal to her beauty. Volny is a sympathetic Pascal, and Mevisto, who comes from the Amateur Theatre Libre, makes a terribly realistic Rousset. The rest of the cast is good. The stage setting is superb.

* * *

Valabregue's Debit and Credit at the Palais Royal is a failure. And yet, this same Valabregue is a wonderfully bright man and often finds ingenious ideas for his pieces. In the present instance the idea is not common, and if he had followed it out instead of cutting short the intrigue and making simply a succession of more or less comical scenes I believe the public would have applauded his efforts. Valabregue takes as his starting point the philosophic idea that in this life every happiness must be paid for by a misfortune. Professor Fourchenbeuf tells his friend Theophile, a rich bachelor, that he is too happy and that he must compensate for this felicity by having a little bad luck, otherwise his debit and credit account with destiny will not balance. He indoctrinates Theophile with Azaïs's theory of compensations and the bachelor proceeds to carry them out. He begins by marrying a woman whom he does not love; he sends away his faithful servant and takes another whom he knows to be a thief; he thinks of making love to a friend's wife, in the hope of having a duel; he proposes to poison an innocent hunchback so as to be sent to prison, etc. But all his attempts to manufacture artificial misfortunes fail, for his wife proves to be an excellent and loving lady, his new domestic is faithful, and all his other schemes turn out exactly the contrary of what he expected. He is obliged to remain happy in spite of himself. Some of the scenes are funny and others not so much so, while the absence of a well-defined intrigue makes the piece languish.

* * *

In a collection of letters about to be sold at auction is one from Dumas *fils* giving some interesting details about how he succeeded in getting his first piece played. As the piece is no other than what we call in English Camille, I transcribe the author's account: "When I had written the Dame aux Camelias, which I did for my own pleasure, I was convinced that the censorship would not allow it to be played. However, I took it to the Theatre Historique, where my father was all powerful. The piece was received with enthusiasm, but the theatre preferred to close its doors a fortnight later than to play it. I gave the manuscript to Hostein, the manager of the Gaiety, to read, and he returned it without making any comments. I offered it to the Gymnase, where Manon Lescant was in rehearsal, and was told by the manager that he did not want two pieces of the same kind. Dennery took the Theatre Historique a short time afterward, and asked me to let him read the manuscript. He read it and refused it on the ground that it was not sufficiently important for the reopening of a theatre. Paul Ernest accepted it for the Vaudeville, but the poor fellow failed shortly after; it seemed as though the play had given him bad luck. Then I read it to Dejazet, who told me, with all the sincerity of a great artiste, that she was neither young enough nor sentimental enough to play the role. I sent the manuscript to Lecourt, who succeeded Ernest at the Vaudeville. He left it with my house porter a week later, begging him to tell me that the thing didn't suit him. I resolved to trouble myself no more about the piece, when one day, on meeting the actor Bouffé, he said to me: 'Hippolyte (Hostein) pretends that you have written a charming piece, and that you cannot get it played anywhere. I shall be manager of the Vaudeville some day. Will you promise me to keep it until then, and I, on my part, will promise to produce it?' I promised, and the piece was played, but only after having been postponed more than a year by the censorship. M. de Beaufort, one of the censors, who was afterward manager of the Vaudeville, and gave the Dame aux Camelias very often, replied to me when I asked the reason of the prohibition: 'It's a service that we are rendering you; the piece wouldn't go to the end of the second act!'"

Which shows that the best of men are sometimes mistaken.

In another letter of the same collection Labiche, after speaking about his first piece, which was long ago forgotten, says to his correspondent: "I have always thought that there is something more difficult to get played than the first piece—and that is, *the last*. Think of the old, depreciated dramatic author and you will, perhaps, find the subject of a second study more poignant than the one you are now writing."

* * *

It would seem as though the present managers of the Grand Opera had not a great many more stupidities to commit. Their management has been a financial and artistic failure. It often happens that when an actor or singer becomes a manager himself he puts on more "frills" and treats his former companions much worse than a director who has never trodden the boards. Professional jealousy, petty spites, and a hundred annoyances that would never come to the mind of an ordinary manager are imagined by the artist director. Since Ritt and Gailhard have had the Grand Opera in their charge they have quarreled with several of their company. The latest victim is Sellier, who for the past ten years has sung the leading tenor roles in a very satisfactory manner. This artist has a magnificent voice, but his acting was a little heavy. But, in fine, how many real tenors are there who can act well and sing well? It is an intensely difficult thing to perform these two functions at the same time. Sellier acquitted himself fairly well, and the audience forgot his acting when listening to his splendid voice. He was a favorite, and the general demand is, Why was he allowed to leave the Opera? No one knows, but the surmise is that the managers cut his pay down to a point where the artist rebeled. It must have been pretty low, for Sellier is a very generous-hearted man and did not hesitate a few years ago to accept a reduction to help his managers. In 1874 Sellier was employed in a wine-shop near the office of Edmond About's newspaper. One evening the compositors of the newspaper had a little concert among themselves and invited Sellier to join them, as he was known to have a good voice. He sang an air from Halevy's Jewess so well that the foreman presented him to M. About. The editor was so pleased with Sellier's voice that he got him admitted to the Conservatory, where he graduated in 1877 with a first prize. He at once entered the Grand Opera, and has been there ever since. To show the character of the man I need only say that all the money he has earned—about $8,000 a year—has been given to his family, settling his brother up in business and furnishing his sisters with doweries. Sellier never posed, as some of our well-paid singers do, and he never forgot his old trade. One day he was invited to the marriage of one of his friends. When everything was ready the friend was surprised at Sellier's absence and waited awhile for him. As the tenor did not appear the host finally began to ask where he was. He discovered that instead of being late the tenor had been occupied for the past half hour in putting the wine into decanters, wiping the glasses, and seeing that everything was in order. "*Ca me connait voyez-vous!*" cried the warm-hearted fellow with pride. Sellier will sing at Brussels next season.

* * *

Sardou's Dora, which has not been played here since 1887, was revived at the Gymnase last evening.—Marie Heilbron, who died two years ago, left $400,000, which her husband and the other heirs are about to quarrel over.—I presume you have heard about the decision with regard to the property left in trust by Aimee to M. Albertini. The French court has ordered the baritone to give bonds to restore to the Artists' Orphan Society after his death the jewels, wardrobe, etc., of which he he has the use during his lifetime.—Arsene Houssay has written a three-act drama called Diane, which is to be played at the Odeon next season.—Zola is going to try to make a drama out of his "Terre."—A letter carrier who stole a letter containing two tickets to La Tosca has been sentenced to three months imprisonment, ten dollars fine and three years' loss of civil rights. He was arrested at the door, so he will not even have the souvenir of Sarah's golden voice to cheer his prison hours.

STRAPONTIN.

PARIS, April 13, 1888.

The only novelty this week is a three-act operetta, the Beautiful Sophie, at the Menus-Plaisirs. The authors of the dialogue are Paul Burnal and Eugene Adenis, and the composer of the music is Edmond Missa. There is not much to be said about the libretto, which is complicated, and, as we say here, *tres croustillant*. The score is the work of a young pupil of Massenet, who last year attracted some attention by his opera comique, Juge et Partie, which was selected from the Crescent musical competition. M. Missa's new work is fresh, full of inspiration, but rather too severe for the operetta kind. The composer's place seems to be at the Opera Comique rather than at a bouffe theatre, and I have no doubt that we shall some day have the pleasure of applauding one of his pieces at the new Opera Comique.

* * *

It was always interesting to know what an actor thinks about his art, and when that actor is a bright man like Coquelin the pleasure is double. Coquelin was recently talking about the infatuation of the public for certain works treated with contempt by the critics. The critics, he says, are inclined to consider a piece in itself, whereas the public does not judge a play as it would a book; it examines not only the composition and the style but takes into account all the impressions that procure its pleasure. Among these complex emotions those awakened by the acting of a great artist are sometimes the liveliest. Coquelin thinks that each actor possesses a certain number of irresistible effects. A bad melodrama which should give a favorite of the crowd a chance to develop all his means, could, therefore, draw a full house much longer than a remarkable piece badly played. This undeniable fact once admitted Coquelin asks why an experienced author should be refused the right to utilize his extrinsic forces, which certainly add considerable weight to his own power of action upon the public? An actor has an exact notion—even if he has gained it only by experience—of the means by which he can carry his audience. Coquelin's conclusion is that it may often be for the author's interest to use this direct or indirect co-operation of his principal interpreter.

* * *

At present there is no special home for the aged musical artists. Whenever a singer of either sex becomes old and has no one to look after them, he or she is obliged to go to one of the numerous asylums directed by the public charitable society. The formalities required to be executed and the payment required before admittance is gained to these institutions, practically closes them to many a deserving person. Rossini saw these inconveniences, and in dying did what he could to remedy the evil. He willed to the public charitable board a little over a million dollars with orders to let the interest accumulate five years and then to build a retreat containing one hundred and ten beds—one hundred for the artists and ten for the people employed in superintending the home. The building is about finished. It is situated at Auteuil, one of the most charming districts of Paris, and occupies a part of the park belonging to the Saint Perine Asylum, one of the numerous retreats in charge of the city. The home consists of a large building very well arranged. On the ground floor are the offices, reception-room and dining-room. Up stairs are the chambers, and each inmate will have his own room, where he can live as he pleases; he can even have his meals served there if he likes. This asylum, according to Rossini's will, is for the French and Italian singers and musicians of both sexes having reached the age of sixty. The artists admitted to this retreat will have no expenses to pay; they will be lodged, fed and clothed by the founder; provision is even made to give them a little pocket-money from time to time. You see that the grand composer did not mean to do the thing by halves. As no restriction is made about the artists bringing their musical instruments along with them it is probable that the inmates will not forget to celebrate the glory of their benefactor by some entertainments where his music will naturally occupy the place of honor on the programme.

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M. Jules Claretie, the government administrator of the Comedie-Francaise, has taken to heart the numerous criticisms on the theatre he directs and has written, in guise of a preface for an annual theatrical record, an interesting article, wherein he compares the state of the theatre in 1787 with its condition to-day. M. Claretie shows that at all times the cry of despair has been raised at the retreat or death of some great actor or actress, and that woful predictions of the decline of comedy, tragedy and drama have never been wanting. The theatre is not dying, he says, in spite of all the evils that beset it, and he names as its gravest peril what he is pleased to call Americanism—that is to say, the inclination that modern artists have of crossing the Atlantic and earning a lot of money instead of remaining at home and contenting themselves with little. It is not only America that tempts the French actors. The other day Mounet Sully, who, as *sociétaire* of the Francais, gains about six thousand dollars a year, tried to get permission to play at the Porte Saint Martin for one hundred nights. M. Duquesnel thinks of reviving Paul Meurice's Benvenuto Cellini and offered Mounet Sully two hundred dollars a night to play the leading role, guaranteeing him at the same time one hundred performances. Fortunately for the Comedie-Francaise, its rules do not permit its *sociétaires* to play on any other stage in Paris, and the actor was obliged to submit. Mlle. Weber, an actress who will one day be a great tragedienne, also wants to go where she can get more ready money. She now receives twelve hundred dollars salary and has, besides, like all the actresses at this house, her costumes furnished. If the Francais could get rid of some of its useless members who have no desire to go, pay higher salaries to some whose services are valuable, and by good pay attract outside talents already consecrated by the public, a part of the difficulty that now troubles the house would be overcome. It is probable that this question has been examined in the special report made by the Administrator a few weeks ago to the Minister of Fine Arts. M. Claretie, in the article I have mentioned, does not despair of seeing new geniuses arise to take the places of those who retire. He recalls that one hundred years ago, when Lekain, Bellecour and one or two others disappeared, Talma came forward quietly at the moment when the amateurs despaired of tragedy, and that Frederick Lemaitre arrived when the admirers of melodrama had given up as lost this popular branch of theatrical art. M. Claretie is a *malin*; he is trying to console us for the departure of Coquelin, Delaunay and Maubrant.

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Hughes Le Roux and Paul Ginisty, two young journalists, have made an adaptation of Dostoievsky's Crime and Punishment, which is to be played at the Odeon next season. The adapters have preserved the framework of the Russian novel almost entirely. Raskolnikoff, the student, and Sonia preserve the typical peculiarities of Dostoievsky's heroes. Sonia, for example, with all her poetry, still remains a prostitute, and in this quality figures in the sixth tableau, which, we are told, will be very realistic. Those who have read the novel will get an idea of the piece by knowing that in the second tableau Raskolnikoff murders the pawnbroker, and that afterwards are presented, as in the book, the scene of examination, that where the fool declares he is the assassin, the return of Raskolnikoff to the place of the crime, and finally, under Sonia's influence, his confession and surrender to justice.

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Sardou is about to publish Dora, Ferreol, and some of his other pieces not yet printed. As for issuing a complete edition of his plays he says he will do so when he no longer writes for the theatre, as only then he will have time to compose the preface that he wishes to place at the beginning.—Massenet is going to write a new opera comique in which the leading role will be sung by Sibyl Sanderson. This young American lady is also to appear in Massenet's Manon Lescant.—Daudet's Tartaran on the Alps is to be made into a piece by Henry Bocage and Charles de Courcy.—A new three-act comedy, by Najac and Charles Raymond, is in rehearsal at the Palais Royal; title, On le Dit.—The spectators in the Paris theatres are threatened by a new danger; the other evening the huge water tank at the top of the stage of the Opera Comique burst and soaked the actors during the first scene. The audience thought a fire had broken out, but were quickly reassured.

STRAPONTIN.

The Drama in Holland.

AMSTERDAM, April 4, 1888.

The most exacting habitué cannot possibly complain just now of the dearth of novelties at the different places of amusement here. The last two weeks of the Lenten season, strange to say, were rich in new programmes. Such being the case, it is not to be wondered at that Easter week has been ushered in with unusual *eclat* and brilliancy.

First and foremost, we have had Mme. Albani in our midst. This glorious cantatrice has, as usual, filled everyone with wonder and admiration for her incomparable vocal art and for her dramatic talent *hors ligne*. But I will speak more at length of the great diva later on, and now pass on to note down a rather remarkable fact about some of the attractions at this moment on the tapis. Four of the principal theatres have put on rival productions. At the Stadsschouwburg the Royal Dramatic company is playing La Tosca, while another Dutch version of the same is given at the Plantage Theatre by a branch of Manager Van Lier's company. The Grand Theatre, where D'Oyly Carte's company from the Savoy, London, played two short and successful engagements this Winter, is again under the supreme sway of The Mikado; but the commands of his Japanese majesty are now spoken in the language of the country he is visiting, and not in that of fair Albion. The first Dutch Mikado has proved to be a drawing card, and the second one that followed closely on the track, at Manager Prot's Frascati Theatre, gives every indication of having an equally lucrative and prosperous reign.

I witnessed the *premiere* of La Tosca by the Royal Dramatic company. As the Sardou-Bernhard drama was reviewed at length by the able critic of THE MIRROR, when it was produced in New York by that sterling and handsome actress, Fanny Davenport, I shall spare your readers a repetition of the plot, etc., and will only say that I entirely agree with the judgment passed by your critic on this accummulation of atrocities and of immoral and improbable situations. I do not doubt that Miss Davenport at the Broadway gave a most vivid and faithful impersonation of the heroine; so did Mrs. Frenkel here at the Stadsschouwburg; indeed I would almost wager that both the American and the Dutch artistes gave a more finished rendition of the title role than their French predecessor. Still, no amount of histrionic talent can make La Tosca acceptable. I have bestowed a double authorship on the play, for though Sardou is ostensibly the sole author he can scarcely be held entirely responsible for all its glaring defects, as it was written to order and to suit the peculiar style and strange vagaries of the thin and eccentric Sarah, who thus fairly merits half of the criticism and censure.

The public interest in the production at the Stadsschouwburg was naturally concentrated in La Tosca, and certainly, taking the characteras it is, and as it is intended to be performed, Mrs. Frenkel deserves all praise for her interpretation. The only fault to be found is in the treatment of the second act which is overacted. Allowing even that La Tosca is supposed to be half frantic and beside herself, still she is before the Queen and the Court, and she should, therefore, conceal her emotion to a certain extent. The scene would be more within the bounds of probability if the actress took it in a quieter key; it would, besides, be preferable, as contrast to the necessarily wild and unbridled scenes in the ensuing acts. But if Mrs. Frenkel's acting in this instance is rather exaggerated, nothing but commendation is due her for the remainder of the play. The scene with Scarpia during Mario's torture is full of fire and passion, while the revolting scene of Scarpia's murder is done with great skill. Only a very careful and accomplished actress can prevent that scene from sinking from the serious to the ridiculous. Special mention must be made of Mr. Schoo hoven as the terrible villain, Baron Scarpia, and Mr. De Jong as Mario. Mrs. Frenkel was enthusiastically called out the first night after each act, and at the conclusion of the last two she received a triple recall. The mounting and costumes of La Tosca at the Stadsschouwburg were rich and appropriate.

Last night was the farewell performance of Mme. Albani. Like a ripple of divine music, she has come and gone, warming our hearts and thrilling our souls by her matchless art. Only three evenings did the peerless diva favor us with her presence, making her *s'entrée* in Gounod's Romeo et Juliette. Then, on the Saturday preceding Easter, she sang in a sacred concert at the Industrial Palace, and last night she bade the Amsterdam public adieu, or, rather, au revoir, in one of her favorite roles, that of Marguerite in Faust. She is, in my mind, the ideal Marguerite of the operatic stage, for not only does she sing the music exquisitely, but her acting of the role is unrivaled. She is exactly the Gretchen drawn by Goethe—girlish, winsome, toying with the jewels as would a child with a new plaything; half gay, half sad, timid, and scarce understanding that love has taken possession of her being. Then, when she awakens to the passion that is within her, she becomes a woman, actuated alone by her blind, unconditional love for Faust, and is oblivious of all else, until she finally realizes the depths of her fall and remorse, coupled with the thought of her brother's dying curse drives her mad. I thought the Gretchen of the celebrated German actress, Franziska Ellmenreich could not be equaled, but certainly the Maguerite of Mme. Albani can be placed side by side, and would remain as a great creation, even if the words were spoken instead of being sung. And how sung! The feeling and shading, the faultless vocalization, the angelic tones of her voice, the *feu sacre* that pervades every note she sings—all this makes her irresistible. An attribute not conceded to many cantatrices is hers, *par excellence*, the ethereal quality of her organ. I can find no expression so adequate to indicate my meaning. The jewel scene was simply bewitching, and the close of the garden scene a dream of poetic sentiment. The church scene and death of Valentine were intensely powerful, whilst the entire last act in the prison was something not to be forgotten. *Cela va sans dire* that Mme. Albani was recalled again and again, that flowers poured in from all quarters, and that the house, despite increased prices, was crowded. At each recall she graciously insisted on bringing out the supporting artists, and charmed the audience even more, if possible, by her winning manners and sympathetic personality.

At the Park Theatre the Dutch Opera company has been having unequivocal success with Verdi's Otello, the tenor and baritone of the company, Messrs. Pauwels and Orelio, having won many laurels in their respective roles of the jealous Moor and his wicked ancient.

The version of The Mikado at the Grand Theatre is a complete reflex of the operetta in scenery, costumes, business, etc., as given by the English company here. In view of the "hit" made by Gilbert and Sullivan's Japanese craze, Managers Van Lier, with their accustomed activity, lost no time in affording their patrons a chance of hearing the music and the text interpreted by native artists. Neither trouble nor expense has been spared to follow the English production in *mise en-scene* and in every minute detail, and the result has been most satisfactory. The translation is by Mr. Bigot, who, as Pooh-Bah, is a decided "go." Joseph Van Lier is a capital Ko-Ko, and the "Three Little Maids from School," Mesdames Kapper, Van Biene and Memvissen, are nightly applauded to the echo.

The German Opera company announces the initial performance of King Arpad, an original opera by a Dutch composer, Verhey. The date is the 6th inst., and the place the Industrial Palace.

At the Varieties Marie Jeanne, A Woman of the People, holds the boards. *On dit* that the company of the Residenz Theatre, Berlin, is to visit Amsterdam this coming June, and will give the drama Gespenster, in German. It is from the well-known Norwegian writer, Hendrik Ibsen.

A. J. G.

That $55,000 Fund.

The Sun.

The actors of the city are still talking about the effort of the American Dramatic Fund Association to wind up its affairs and divide its money among the eighty-seven members. There is $55,000 in the treasury, and it was given to the Dramatic Fund chiefly on the plea that all actors should have the benefit of it and not a few. Now that the association has outlived its usefulness, the Actors' Fund, which by no means has outlived its days of usefulness, proposes that the first association shall turn its money over to that body, so that the pile may be kept intact. Most of the profession favor this as the only fair plan, but a few members of the old association, who rushed through the scheme to divide the $55,000 among themselves, object. There is going to be a fight, and one of the most prominent actresses now in town will take the initiative when the time comes by applying for an injunction to restrain the American Dramatic Fund from parceling out to a few the money which was contributed by so many. This actress is a member of both the old association and the Actors' Fund. As an indication of how the dramatic profession generally looks at this question, there is the action of the new society, The Players' Club. At a meeting the other day to perfect its by-laws it inserted a clause providing that in case the club should ever dissolve all its moneys and property should go to the Actors' Fund.

Gossip of the Town.

Max Strakosch is reported seriously ill at his home in this city.

Belle and Hubert Archer will spend their Summer vacation in England.

Clara Knowles has been engaged by Colonel Sinn for Fascination next season.

Gypsy Alcott has been engaged to play the boy's part in the Black Flag company.

Fanny Addison will join The Highest Bidder company next Monday in Stamford, Conn.

Agnes Herndon, who has been ill with pneumonia for several weeks, is now reported convalescent.

The Lady or the Tiger has been sent for copyright purposes to Willie Edouin, who will produce it in England.

Mme. Fursch-Madi sailed for England on Tuesday. She goes under engagement to sing in Italian opera in London.

W. H. Gillette, who was in Boston several days last week, returned to the city on Monday, entirely recovered in health.

E. H. Sothern played one of the banner weeks at the Park Theatre, Brooklyn, last week. Next week he returns there.

J. H. Ryley has just finished his new house at New Rochelle. It is filled with curios and rare furniture from all over Europe.

Charles Bowser has been recognized by Hayman and Gillette to play the comedy part in the next season.

Jennie Yeamans has been engaged to appear in Natural Gas, to be produced at the Fifth Avenue Theatre on next Tuesday evening.

H. S. Sanderson is at present busy getting up an elegant souvenir programme of the Spring games of the Manhattan Athletic Club.

Frank W. Sanger has moved his offices to large and handsome quarters in the new Broadway Theatre, overlooking the entrance to the house.

Michael Dallet, according to our Louisville advices, proprietor of the Civil Service company, deserted that organization last week, which disbanded in consequence.

On application of M. B. Curtis, Judge Barrett, of the Supreme Court, has granted an injunction restraining Alfred H. Varley and William Stafford from producing Sam'l of Posen.

Two decidedly big theatre parties honor The Corsair by their presence this week at the Park Theatre, Brooklyn. On Tuesday night over 400 members of the Twenty-third Regiment visited the theatre in a body, and on Saturday evening 300 of the Brooklyn wheelmen attend.

Lester and Williams have purchased from Frank W. Sanger the right to play Dreams, or Fun in a Photograph Gallery, throughout the country. They will put the piece on the road next season appearing in the popular-price houses.

The statement that The Two Sisters would be Denman Thompson's new play produced at the Fourteenth Street Theatre on Nov. 12 next must have been an error. A MIRROR representative was recently shown the signed contracts for She which is to be put on at that date.

George W. Herbert, for many years stage manager at the Grand Opera House, has been engaged by Abbey, Schoeffel and Grau to act in a similar capacity next season at one of their New York theatres.

Frank W. Sanger received on Monday last from England the manuscript of Tares, a light society drama in three acts by Mrs. Oscar Beringer, the rights to which for this country he owns.

Agnes Huntington has retired from the Bostonians. Jessie Bartlett Davis has been secured as prima donna. Miss Huntington may organize an English opera company of her own.

Katherine C. Herne will play the leading part, Mary Miller, in James A. Herne's Drifting Apart at the People's on May 8. H. M. Pitt is also engaged for the piece, which will be under James J. Ryan's direction.

Florence Hamilton has disbanded her My Husband company and returned to Chicago. After a brief rest she will reorganize. Miss Hamilton says: "I was led to this step by being overburdened with an expensive company and fettered by bad bookings.

T. H. Winnett has arranged for the production at an early date of Passion's Slave at the Windsor. New scenery and mechanical effects will be used. He has bought the trotting-horse "Elk," and will introduce him in this piece next season. Lizzie Fletcher replaces Carrie Rose in the cast. William Lytell takes the place of F. Strong temporarily.

Jennie Williams, the pretty and clever young soubrette, who has made quite a hit in McKenna's Flirtation, is at liberty for a Summer engagement. Minnie Williams, who appeared in the same piece, and who has achieved considerable distinction in juvenile work, is also open for offers.

George L. Harrison, manager of the Silver King company, has purchased from Frank W. Sanger the American rights of In His Power, and will put it on the road next season, playing in popular-price houses.

The New Lyceum Theatre, Rochester, N. Y., will be completed about Oct. 1. It will be the finest theatre in New York State outside of this city. A. E. Wolff, a prominent business man of Rochester, will be the manager, while John R. Pierce, for many years manager of the Academy of Music at Oswego, N. Y., will be assistant manager. Both W. W. Randall and H. S. Taylor will do the booking.

Frank Willard, Fanny Davenport's stage manager, will leave this city on Sunday night for San Francisco, and begin rehearsals of La Tosca immediately on arrival, with a strong company now being engaged by Al. Hayman. Miss Davenport will follow her manager about Wednesday.

David Belasco and Clay M. Greene have completed Under the Polar Star, and the manuscript has been given to the printer. Mr. Belasco has returned to Echo Lake, N. J., where he will remain until he has finished E. H. Sothern's new comedy.

Steele Mackaye, whose father died but little over a fortnight ago, has been called upon to mourn the loss of a brother, William H. P. Mackaye, who died on Saturday last from a paralytic stroke in the fifty-fourth year of his age. Mr. Mackaye was a member of the firm of Hutchinson & Co., Wall street brokers.

London News and Gossip.

LONDON, April 12

Several dramatic events have transpired since my mailing last week. Some of these have proved to be of importance, some far otherwise. Among the latter I must class the earliest of these events, the production by Miss Genevieve Ward of a new drama, The Loadstone—to wit, at the Lyceum last Saturday morning. The Loadstone is supposed to have been written by the Birmingham playwright, T. Edgar Pemberton, and Player W. H. Vernon; but it seems incredible that two men so artistic and experienced could possibly have turned out so crude and conventional—not to say absurdly *London Journal* istic piece of work If you ask me I should say (entirely *entre nous*, don't you know,) that the leading lady has had something to say in the matter of speeches and situations as leading ladies *will* do, don't you know. Of course I may be wrong—who am I that I should not be wrong sometimes just by way of a change. Anyhow this statement is, as legal gentlemen say, without prejudice. I do not propose to bore you with the details of The Loadstone's stupid story, for it will probably never be heard of again, certainly not in anything like the form in which it appeared on Saturday. All that remains for me to do is to give credit to that powerful actress Genevieve Ward, and to the excellent comedian, W. H. Vernon, for their earnest efforts to make The Loadstone draw interest, and so saying I will pass on to the other theatrical fish I have to fry.

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At the aristocratic St. James' Theatre on Monday night, that highly finished comedy, A Scrap of Paper (formerly Les Pattes de Mouches), gave place to The Wife's Secret; a blank verse—a very blank—verse play, originally written for Mr. and Mrs. Charles Kean by G.W. Lovell, an old time playwright, whose best dramatic achievement is, I should say, Love's Sacrifice, which James Anderson, Creswick, Barry Sullivan and other once famous tragedians of the city were wont to shine in. Many MIRROR readers whose way of life is fallen into the sere, the yellow leaf, may remember that The Wife's Secret was originally produced at the Park Theatre, New York, in 1846, during Mr. and Mrs. Kean's engagement there. It was not produced in London until about two years later, when the Keans did it at the Haymarket, and were then supported by Mrs. Keeley, Ben Webster and Henry Howe, now of the firm of Irving and Co. The *Daily Telegraph*, speaking of the revival of The Wife's Secret this week, points out that Howe is the sole survivor of the original London cast, whereas good old Mrs. Keeley, who must be getting on for ninety, is happily still among us and as merry as a grig, only more so. And not so very long ago she emerged from her retirement and played at a matinee or two, putting many of our best lady low-comedians to shame.

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Sooth to say, in spite of the often grand acting of Mrs. Kendal as Lady Evelyn Amyott, and the vastly improved form shown by Kendal as Sir Walter Amyott, I don't think The Wife's Secret will draw sufficient to pay for its magnificent mounting. It is a play of the Sheridan-Knowles-and-water type (a little less bombastic than some plays of that period, perhaps), and not at all suited for the realistic times in which we, the heirs of all the ages, live. W. Mackintosh, usually a fine character actor, fails to score as Jabez Sneed, the Uriah Heep-like Roundhead, which was first played here by Ben Webster; neither does Lewis Walter make anything out of Howe's part, Lord Arden, the fugitive cavalier Perhaps the finest all-round acting in the piece is shown by Fanny Brough, (daughter of the once famous humorist, Robert Brough, and niece to Lionel ditto) See plays the serving maid, Maud (Mrs. Keeley's old part) and scores tremendously all the time. On Monday some of the first-nighters—the stern and unbending critics of the pit and gallery—thought but meanly not only of the play, but apparently of the chief players, for, from time to time, they incontinently hissed Mrs. Kendal and her husband—an event probably without precedent at this theatre under its present management. This action on the part of the stern and unbending ones was unjust as well as ungenerous. If they had it in what they doubtless term their minds to condemn the play, they might have done it without insulting the artist, who was very nearly succeeding in rendering this absurd and tedious play endurable. I have occasionally dared to mildly chaff the Mother of the Modern Drama for certain eccentricities of temper, and so forth; but I have too high a respect for her ability as an artist to abstain from putting on record my protest against the treatment to which she was this week subjected.

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I have this week received from New York a theatrical fly-leaf dated March 31, according to which a new play entitled Dorothy Gray, by J. F. Nisbet, the dramatic critic of the *Times*, was produced by Grace Hawthorne at the Princess', London, on March 27, with great success. This news-item is just a wee, tiny bit too previous. Dorothy Gray in her present guise never saw the light till last Tuesday afternoon as ever was, nor can she (in her present shape) be said to have achieved even a success of esteem. There is at least one very fine situation in the play, but the construction and characterization are for the most part of the ultra conventional order. On the playbill is an "author's note" stating that "The heroine's change of name in act 1. has been suggested by an American play, entitled Queena, by J K. Tillotson." Queena was put on at the Union Square about three years ago, wasn't it—with Lillian Spencer-Clayburg, Sadie Martinot and Eben Plympton in the cast, if I am not mistaken? There is no doubt that the two plays are very much alike I don't know the precise amount of Mr. Nisbet's indebtedness to Mr Tillotson in this connection. It is more than likely that he doesn't owe him anything at all, for the serpential trail of a French origin is strong upon both plays all the time.

Dorothy Gray is in five acts Grace Hawthorne plays the name part In the opening scene she is supposed to be a Devonshire maiden with a lovely voice. She is beloved by young Dr. Trevanion, but her own fancy inclines to Edgar Lawrence, the son of a wealthy cotton spinner Edgar is summoned home by his father and never comes back—which is a pity, for something has evidently happened. After a tableau curtain has dropped and the second scene has been set, you discover what this was. Dorothy has run away from home and sought to drown herself, but she is fished out of the water and is now living in a Westminster slum; also she has had a baby and has been delirious It is believed by her parents that she is dead This being thus she concludes to remain so—and to go on the stage as an opera-singer with a foreign name.

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The other four acts are devoted to working out the inevitable bringing together again of Dorothy and her seducer. It seems that Edgar was not wholly to blame for his apparent desertion. He had a brain-feaver or something, and when he got well heard that Dorothy was dead. Like the wicked Baronet and Mad Margaret in Ruddygore when they said to him: "Bashigstoke it is," he (in effect) responded "Then make it so!" Edgar's father (now dead) has decreed that Edgar shall marry a "lady of title" Failing in this he is to lose the late cotton-spinner's millions. Consequently he is now at Monte Carlo, and engaged to Lady Vyner, described in the bill as "of the English aristocracy, by the kind permission of Augustus Harris, Esq" Philip Webber, "a snake in the grass by kind permission of H. Beerbohm Tree, Esq," wants Lady Edna for himself, and in order to get her proposes to entangle Edgar with the famous opera-singer, Mlle. Bianca—who is, of course, our old friend Dorothy of Devonshire. The proceedings in the green-room of the Opera House Monte Carlo, are a bit steep, but they are as nothing compared to the scenes which subsequently takes place at the American Legation, London—of which more anon. In the interim there is a third act, which takes place at Edgar's chambers in the Temple. He is supposed to be going to the dogs. Lady Edna and the snake in the grass come and worry him. He is anxious to get Lady Edna away, because Dorothy is coming to see him presently by appointment. But the women meet in spite of him, Lady Edna takes herself off in disdain and a cab. Edgar and Dorothy have some powerful business. He makes proposals to her of a nature which is not quite clear. What ever they were she indignantly repudiates them. "We are alone!" says he. "We are not," says she, and going to the door she opens it and produces a pretty little girl—their daughter, of whose existence Edgar is supposed to have been unaware. "Here is the reason why I will not, etc," says Dorothy, and departs. Her departure is the cue for thunder and heavy storm. Edgar, disconsolate, contemplates suicide. Scene grows dark He goes to the window to blow his brains out Suddenly a flash of lightning strikes him down, and the curtain falls to the accompaniment of a heavy peal of thunder. This act was capitally played, and with more careful construction might have been the salvation of the play. Unhappily nothing comes of it. Edgar is not struck dead. He turns up at the finish perfectly unsinged. But meanwhile there has been a terrible scene at the American Legation. A reception is on, and a very rum-looking lot seem to have the entree as well as the principal characters, except Edgar. The snake in the grass works his wicked will to such an extent that Lady Edna smacks Dorothy in the mouth, *coram populo* with a folded up newspaper; and Dorothy, going, raving mad, tears up two yards of white tulle (probably provided for that purpose) and ends by tumbling backwards down a flight of stairs. In the last act she becomes sane again, and the curtain finally falls on her impending marriage with Edgar.

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The leading idea of this piece is, it will be seen, of the old and crusted order, and but little freshness was imparted to the leading character by Miss Hawthorne's rendering thereof, but she came out well every now and then, despite the conventional business. Mrs Maud Milton was powerful as Lady Edna The comic relief was afforded by an American the proprietor of a 'system renovater," and his daughter, Nancy. Sadie Martinot played this part in Queena, I believe. Cicely Richards played Nancy on Tuesday, and did the most she could with it, but her opportunities were not great. Harry Parker was good as his father. Dolores Drummond gave a very comical study of an old Irishwoman, and Kitty Claremont—a bright, good-looking soubrette, who has been coming to the front of late—was very amusing as the old Irishwoman's daughter. W. L Abingdon played Edgar carefully. The author was called but did not come.

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The Bancrofts' Reminiscences have been extensively boomed by the booksellers this week. Doubtless advance sheets have already reached your side. After all, it is not so much what these clever artists remember as what they have forgotten that people would like to know. So I wont' trouble you with any details this week.

* * *

On Wednesday we, the Press, were bidden to go a-matineering at the Olympic, for the purpose of sampling a new play entitled Barren Land. This had been prepared by Henry Byatt (whose right name is Byatt Robinson) and W. Magnay. Of these twain, B 's was the only name that had (to my recollection) appeared before on a playbill, and that was in connection with a one act play called The Brothers which was strong enough to form the last act of a strong play. Barren Land was perhaps the most provoking new play ever seen upon our modern stage. Its first two acts impressed all and sundry and even compelled the attention of the usual chattering deadhead It impressed in these acts not only by reason of the daring and unconventional treatment of its story, but by its vigorous upright and downstraight kind of dialogue and its life like characterization But in its third act O! horror, alas and alack! Barren Land degenerated into conventionality of the most pronounced type. The hero of Barren Land is a young squire, John Wilton by name, who, in consequence of the extravagance of his ancestors and the villainy of his late father's agent, finds himself obliged to leave the paternal mansion and its surrounding acres and to take up his abode at a local "pub" until such time as he can procure some appointment in order to earn his daily bread. Wilton is a fine, manly young fellow of the strictest integrity, and he loves and is beloved by Lucy, a daughter of the publican. Also he is beloved but does not love Lucy's sister and fellow barmaid, Marjorie. Times are bad in these parts. The land is worth little or nothing Trade is at a standstill, even at the village pub. The play commences on the day when the squire has just accepted a seven years' appointment in Jamaica. The squire tells his love for Lucy, which she reciprocates much to the annoyance of sister Majorie and the girl's rascally cousin, Gerald Bowyer Gerald, who is a brute of the most despicable description, has several reasons for disliking Wilton. One is that Wilton once detected him as a committer of forgery. The other is that Bowyer was some years ago regarded as Lucy's future husband Bowyer is not so much fascinated with Lucy as he is with £10 000 which has been left for Lucy's sole use by her pet aunt So it happens that for the rest of the ay Bowyer, from sordid motives and Marjorie, from jealous ditto, conspire to harass little Lucy during the squire's forthcoming absence abroad; but the absence doesn't come off for, during the afternoon, the wicked land agent confesses all and restores the estates to the squire Here the play might be supposed to end but it doesn't. Brute Bowyer and the maddened Marjorie concoct a plot by which Lucy may before night fall into their toils with a view to her ruin by Bowyer. Here we drop into the conventionalities and find Lucy imprisoned in a lone farmhouse, with Bowyer threatening all sorts of dreadful things. But in the meantime Marjorie has repented and led by a village idiot (who is no use whatever to the play) enters the farm house by a subterranean passage and changing cloaks with Lucy (good old cloak-) allowed Lucy to escape Before this takes place, however, the authors break up the strong scene with Bowyer and Lucy, and by means of a totally unnecessary mechanical change show us a country lane in which Marjorie sets forth her repentance in about the longest monologue I ever met Then heigh, presto! away goes your country lane and back you go to the farm-house and take up Bowyer in the middle of his last sentence, and then we run on to the happy ending.

* * *

The acting in Barren Land was unusually fine, most of the players, especially in the two strong acts being carried away by the intensity and naturalness of the dialogue allotted to them Royce Carleton, as the brute Bowyer; Tuller Mellish, as the honest but fiery young squire; Arthur Wood and W. Denny as two cleverly sketched rustics; Julian Cross as the wicked land agent, and Frank Rodney, as his besotted son; Annie Irish, as the jealous Marjorie, and Anne Webster (grand daughter of Old Ben), as Lucy, all scored about equally. There was hardly a pin to choose between them There is certainly no money in Barren London, as at present constructed, but its authors will assuredly do something big one of these days.

* * *

The fiftieth performance of the Mystery o' a Hansom Cab arrived at the Princess' on Saturday and was celebrated by the introduction of certain new scenes and business, in which Grace Hawthorne states she has assisted adapter Arthur Lawmore. Leading ladies collaborated you see.

Wilson Barrett is preparing to produce at the Globe his adaptation of Wall Cavie's powerful Manx story, The Deemster Barrett has to leave the Globe on May 12 and seek fresh fields and play houses new. One of the play houses which Barrett tells me he has selected is one that is being built off Oxford street Barrett is also busy with the stage version of Little Lord Fauntleroy which is (by permission of Mrs. Hodgson Burnett) to knock the stuffing out of the plagiarist Seebohm, whose version of Little Lord F. is being given almost daily at Prince of Wales' matinees

Much commotion has been caused by the announcement that the great Gilbert was to appear in Liverpool as Pygmalion in his own piece to the Galatea of the new and much puffed actress Julia Neilson. The great G, however, has written to deny this.

Commotion has also been stirred up by poet W Allingham hinting that Pinero's new play Sweet Lavender, is really his (A 's) play, Hop good and Co, in disguise—a play which A, submitted to Arthur Cecil some time ago. Up till now, however, Pinero has made no sign, as far as I have been able to discover. How numerous these charges of "conveying" are becoming Happily no one can lay such a charge to the account of GAWAIN.

Professional Doings.

—Harry C. Clemens recently replaced Fletcher Williams in Louise Pomeroy's company.

—Harry A Ellis leaves the Taken from Life company in Pittsburgh W. H. Stuart will take his place.

—A. L. Southerland announces that he is disengaged. He wishes to secure a position as manager or advance agent.

—Annie Mitchell, formerly with Maude Banks, has been engaged for the part of the blind girl Nydia in the Ath nian.

—The father of Oscar Eagle, of Maggie Mitchell's company, died at Gallipolis, O., on Thursday last, and was buried on Saturday.

—C. Roberts has made a contract with Evelyn Foster to star her next season in an emotional drama named Sealed Lips, opening about Oct. 1.

—Thomas Q. Seabrooke, the plumber of the Tin Soldier company, closes season on Saturday night, and then he will be at liberty for next season.

—Mrs. Jennie Kimball has engaged Bertie Crawford for a year to play opposite parts to Corinne, or the leading prima donna parts in a new opera company.

—Billy Emerson, the minstrel, left McNish, Johnson and Slavin in New Orleans last week, and joined Katie Putnam's company. He will remain with it the balance of the season.

—Max Lowenthal, Patti Rosa's agent, states that Love and Duty, the play written for Miss Rosa by Edgar Smith is a hit, and his attraction is doing a large business with it.

—Coward Conscience will not be presented at the Madison Square Theatre, but will have its first production in England, to which country it will be taken by Charles Overton.

—Camille Weinshenk, who originally brought Jules Verne's Eighty Days Around the World to this country, will shortly return here with several new Parisian spectacles for Bolossy Kiralfy.

—A Narrow Escape, by John A. Stevens, commences its English tour at Brighton, Eng., the first week in August; thence to Liverpool, Manchester, Bristol, Bradford, Plymouth and London, for an indefinite run.

—Harry T. Hilliard, of the road Erminie company, has introduced into the second act of the opera a new ovation entitled "Only a Heart That is Breaking," written and composed by Fred. Solomon expressly for him.

—The Chicago Opera company came to grief at Madison, Wis., last week, owing to lack of public appreciation. A rapacious landlord spread his tentacles over the costumes, and the company, not to be outdone by the cruel Boniface, substituted Pinafore, several of the company playing the officers of H M Navy in American business suits. Accounts agree that it was a unique performance.

—San Diego, as well as San Francisco, can boast of having a theatre built inside of a hotel. A correspondent writes that the Hotel del Coronado, on Coronado Beach, opposite San Diego, is one of the most stupendous hostelries in the United States, and in point of size eclipses many of the hotels on the Atlantic side. The theatre is circular in form, eighty feet in diameter, exclusive of a wide circular promenade Primarily it is designed for a ball room, but is equipped with a large stage, stocked with scenery, and will comfortably seat 1,500 persons.

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